1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

sion of the irrelevant, implicit in drawing, largely contribute. In our present day, with all the superb methods of photographic recordings and reproductions, the comic strip has a vogue unparalleled in our history.[17] (See Plates 62–63.)

Aboriginal music has largely disappeared. The friars quickly adapted the chants and dances of Europe to Indian needs and substituted Christian for Indian ritual practices, using song and dance as formulas easily understood by primitives. To judge from the instruments, Aztec music was strong in rhythm but lacking in tone. The two-tone and one-tone drums could emit sonorous rhythms, but the bone and clay flutes pipe pitifully and are not gauged to a fixed scale. The conch shell could be blown with varying notes, according to the intensity of the blast, although it was more suitable for summoning people than for making music. Whistles, rattles of clay and gourds, bells and shell tinklers enhanced the effect of carefully regulated rhythms. Notched bones, often human, were rasped with a stick and produced quite pleasant sounds. A strange type of drum, which seems to have been indigenous, had an amazing resonance attained by beating an inverted gourd floating in a large container of water.[18] (See Plates 39, bottom left; 61, middle right.)

The dance was highly important, but native steps seldom persist except in the most primitive outlying districts, for they were transformed by the friars into Christian patterns. The chroniclers describe dances of many types in which masses of people participated. It is impossible that the Aztecs, with their profound sense of design and form, should not have had elaborate rituals in which great bodies of people moved in complex patterns to complicated rhythms. Song was used to reinforce the ceremony, and the words of some

776 Quemalcuat, Chalchiuit yeue, Tlaloc, Popocatepet, Iztac
782 tepet, Poiauhtecatl,[117] and any other mountains of which
they had vowed to make representations.

And they represented the mountains, they made their
532 images, only in a dough of amaranth seed and maize,[118]
782 made in human form, made to look like men.

They gave them teeth of squash seeds; they provided them
755 eyes of fat black beans. With whatever adornment [the
mountains] were represented, thus when they made them,
they thereupon arrayed them.

[314 And they made papers, and they spattered them with
289] liquid rubber.[119] And they laid them over them as mantles.

And some of these papers, which were spattered with
drops of liquid rubber, they hung on a cord, tied and fas-
tened together, so that they were held in a row before
the small molded ones [Tepictons].

They rattled, quivered, and flew in the breeze. Canes of
fat, round reeds [held the cord] at both ends; [the canes]
were stuck into and supported by the ground. On this were
hung the rubber-spattered papers.

[415] And a green spotted gourd was split in two and cored.
Before [the Tepictons] they set this, which they called the
turquoise cup, for the wine, in which the wine was. Then
they offered [them] wine.

793 And it was the office of the priests alone, who were experi-
532 enced, to make [the Tepictons] and set them in place. None
of the householders dared make or adorn them.

And on the fifth [day], when they feasted the priests,
it was said, they caused them to forget.

782 When the Tepictons were fashioned, thereupon they held
755 a vigil and made music for them.

During the night, they made offerings four times; they
set before the priests, before them who sang the songs for
the Tepictons, round tamales which they gave them.

And four times they offered them food during the night,
and they made music for [the Tepictons].

[198 They whistled with their fingers, they made music for
● 533 them with shells, with flutes, and with fifes.

Young persons, in their caps, who cut capers, and amused
[273 people, blew the flutes. They also were offered food.

463] And on the next day they slew the Tepictons [images];
they slew them, like sacrificial quail, twisting their necks.
Then they gathered up and carried away the Tepictons
figures made of a dough of amaranth seed and maize to
the priests' house, where dwelt the priests.

And he who [caused to be] fashioned the Tepictons there-
upon presented to his guests, where they were entertained.

273 And in the evening, toward nightfall, then all the old
782 people are drinking wine—those already advanced in age, the
785

papacatepet, iztac tepet, poiauhtecatl: yuan in ça
quemaljuet tepet in quiiuicaoaz in quiiiquin.

Auh in quiiiquiia, in quiniiiquiloznia in tepe, ça
tzoalli, quiiuicaoalloznia, quiiuicaoalchichiltia, tlacatlachi-
tzaoaz:

quiiuicaoznia zacuachili, auh in quiiuiuicaoznia zacuali:
in quemanj yuelanqui in quiniiiquiloznia, in quiiuiquiia
ça no iuhqui yeje quiiuichichiloznia.

Auh yuan quiichiloznia, amatemajtl, colchachapotzoia,
colchipiloznia, quiiuapapatzoznia:

auh in oncuj amatemitl, tlaolchipinjlli, tlaolchachapo-
tzalli, necatitech quiiuipiloznia, necatitech quiiuamochipiloznia,
quiiuamochqueloznia, yeiiuan aoaz, ic tlaxcaoque in
tepictons:

hiçmacaoaz papapatlacaoaz, papatlaoaz, amapilmajtl,
necoc, nemoc, necocampa tlatlalticaoc, tetzontlicaoc, yn
iuoh aoaz mamajtl.

Auh milacaxtli, tlaxtlapantli, tlaxtlacaztli: ynic[pan]
mamaoa, chalchiuhxicalli ipan peuja, vctli voca ca, vctli ic
mamaoa.

Auh ça iehoan in tlamacazque, yn jaxcquich, in
machiçque caoa, yn quiichichiloznia, in quintlaliaia: aiac
ça moiocuiaia, in calla in quiuchichiloznia.

Auh macoiiotica in quintlalliaia, mjtoa: quiamolcaoal-
tiaia in tlamacazque:

yn o ic caoaque tepictons, njman ic ic quiaxcaoia,
quiiocuiaoia:

in ceiual xapa in quiiuhmanjia, tamalolli in
quiiuauia, quiiuauia yeiiapa, in tlamacazque, in
tepiocuica:

no xapa in quiiuhmanaia ceiual, yuan quiiolquichiliaia,

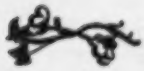
quiiuauiquiquixiliaia tecuicuili in quiiuichiliaia, yuan
tlacupiuhti, cocoxtli,
· tlacapitzaoia, ça tolpopochtl, peiiaquiiej, haoiaoj,
tolhuiaoiaoj, tecomatlaoiaoj, cacalaquas, no tlamaoia.

Auh yn oalcaoic njman quiiuicaoia yn tepictons, quiiuauch-
caoaoa, quiiuauchcuj, quiiuauchilacaoaoa, çaoapan quiiacoo-
chiloa, cauchcuj, in tepictontli, quiiuapj yn calaoaoac yn
ueue aoaque, tlamacazque.

Auh in tepictonjnj, njman in yc calaquiz yn ichcaoacamal-
hoaoa, yn jiiaoaoan, ynoan aoaque, aoaquizque:

auh in ic iuoaoiuh, in ic yeoiloc njman in ic tlaoaoa,
motlaoaoacalhuia in ueuetlaca, yn ie chicuaçque, yn oalchi-

117. Gods of the six, of water, and of rain (cf. corresponding Spanish text). Popocatepetl and Iztac tepetl (Iztac citatl) are mountain-gods in the Valley of Mexico; Poiauhtecatl is Mt. Orizaba.
118. Made of dough from maize], in the Spanish editions. Sobre nombres y composiciones Sumos del Sacrificadores (Códice Ramírez, p. 27).
119. ". . . unos papeles llenos de goma de ule, a los cuales papeles llamaban amatamalli" (Boturini, Historia general, Vol. I, p. 108).



The fifth month they called Toxcatl. On the first day of this month they celebrated a great feast in honor of the god named Titlacauan, and for another name, Texcatlipoca. This one they held to be god of the gods. In his honor, they slew, in this feast, a chosen youth who might have no blemishes upon his body, [who was] reared in all luxuries for the space of a year, [and] trained in the playing [of musical instruments], and in singing, and in speaking.

Al quinto mes llamauan Toxcatl: el primero dia deste mes: hazian gran fiesta a honrra del dios llamado Titlacaoa, y por otro nombre Texcatlibuca: a este tenjan por dios de los dioses: a su honrra matauan en esta fiesta vn mancebo escogido, q̃ ninguna tacha tuujesse en su cuerpo: criado en todos deleytes, por espacio de vn año, instruto en tañer, y en cantar, y en hablar.

Chapter 8
Toxcatl

This feast was the most important of all the feasts. It was like Easter, and fell near Easter Sunday—a few days after. This youth, reared as hath been said, was very comely, and chosen from many. He had long hair—down to the waist.

When, on this feast, they slew the young man who had been reared for [the rôle], they at once produced another, who was to die after one year. He walked everywhere in the town finely arrayed with flowers in his hand, and with people who accompanied him. He greeted with good grace those whom he met. All knew that this one was the likeness of Texcatlipoca, and they bowed before him and worshiped him whenever they met him.

Twenty days before this feast came, they gave this young man four comely young women reared for [the part], with whom for all the twenty days, he had carnal relations. And they changed his array when they gave him these young women: [they] clipped his hair like a war captain and gave him more finery [even] braver [than what he had had].

Five days before he was to die, they celebrated feasts for him and banquets, in cool and pleasant places. Many of the leading men accompanied him. On the arrival of the day he was to die, they took him to a pyramid or sanctuary which they called

1. Marginal notation: Motor he dios muj.

Cap. 8.
Toxcatl

1	A	KL	Toxcatl	A	23
2	b		Esta fiesta, era la principal de todas	b	24
3	c		las fiestas, era como pascua, y caya	c	25
4	d		cerca de la pascua de resurrection	d	26
5	e		pocos dias despues: este mancebo	e	27
6	f		criado, como esta dicho era muy bien	f	28
7	g		dispuesto, y escogido entre muchos:	g	29
8	A		tenja los cabellos largos hasta la cinta.	A	30
9	b		Quando en esta fiesta matauã al	b	1'
10	c		mãcebo que estaua criado para esto:	c	2
11	d		luego sacauan otro: el qual auja de	d	3
12	e		morir dẽde a vn año, andaua por todo	e	4
13	f		el pueblo muy ataujado con flores en	f	5
14	g		la mano, y con personas que le acõpa-	g	6
15	A		ñauan saludaua a los que topaua graci-	A	7
16	b		osamẽte: todos sabian que era aquel	b	8
17	c		la ymagẽ de Texcatlipuca: y se pros-	c	9
18	d		trauã delante del, y le adoranan donde	d	10
19	e		qujera que le topauan.	e	11
20	f		Viente dias antes que llegasse esta	f	12*

fiesta: dauã a este mancebo quatro moças, biẽ dispuestas y criadas para esto: con las quales todos los veinte dias tenja cõuersaciõ carnal: y mudauanle el traje, quando le dauã estas moças, cortauale los cabellos como capitã y dauãle otros ataujos mas galanes.

Cinco dias antes que muriesse: hazianle fiestas y vanquetes en lugares frescos y amenos: acompañauanle muchos principales: llegado el dia donde auja de morir: lleuauanle a un cu, o oratorio que llamauã tlacochcalco. y ante que llegasse alli en vn lugar que

2. Marginal notation: Moral, dichôse aqui Pan.

X 796
[346]
533

After many ceremonies, at last they slew captives on the Pyramid of Uitzilopochtli, and also many slaves. And, having slain one, they sounded musical instruments. And on finishing [with one], they seized another, to slay him. And, on killing him, they again sounded [musical instruments]. Thus they did to each one until finishing them [all]. On ceasing to slay these unhappy ones, they started to dance and to sing, to eat and to drink, and thus the feast ended.

Despues de muchas cerimonjas: finalmente matauan capciuos, en el cu, de Vitzilobuchtli, y tambien muchos çclauos y en matando a vno tocauan los instrumẽtos musicales, y en cessando tomauan otro para matarle, y en matandole tocaul otravez; ansi hazian a cada vno, hasta acabarlos: acabando de matar estos tristes, començruan a baylar, y a cantar, a comer y a beuer, y ansi se acabaua la fiesta.

Yet again an eagle[-costumed warrior] came out, doing just as had been done. All four [acted as if] fighting. They raised their shields and war clubs [as offerings] to the sun.

Now no longer did they delay, by turning back. When they came out, they came out dancing, they went in order. As if lying down on the ground, as if crawling along, flat on the ground, they went looking from side to side; they went up leaping and fighting.

And thereafter the Youallauan came forth, garbed like Totec; only he came last, after the others, behind the four great eagle and ocelot [warriors]; they lifted up their shields and war clubs, offering them and dedicating them to the sun.

Then all the impersonators, the proxies, of all the gods[16] emerged in order, ahead of all. They were called the lieutenants, the delegates, the images.

Similarly, they proceeded; they came in order; they came together. All came down. They came hence, from Iopico, from the very top of the [pyramid] Temple of Iopitli.

And when they had come down below, on the ground, on the earth, they gathered around the circular, flat, sacrificial stone; they seated themselves according to rank on large chairs called *quecholicpalli*.

And when they were seated, when they were arranged according to their importance, again the first in order was the chief priest, the Youallauan;[16] because it was his right, his office, that he should slay, offer as sacrifice, [that] with his hands he should destroy—with his hands hack open each of the captives destined for sacrifice.

When this was done, then trumpets were sounded; conch shells, large sea shells, were blown; men put their fingers in their mouths and whistled, and there was singing. With singing of songs and blowing of trumpets, they arrived. The Coxcateca placed themselves in order, their shoulders decked with feather banners, and they encircled the offering-stone.

One [of the captors] quickly seized a captive. The captor, he who owned the captive, seized him by the head to bring him to the offering-stone.

When he had brought him there, he offered him wine;[17] and the captive raised the wine four times

Oc no cepa centeŀ oalquiça, in quauhtli, çan le muchiuj in quichioaia, oallachecoaia in nauiuti: conjauiliaia yn iochimal, yn jmaoquauh iá tonatiuh:

aocmo oalocecaoaia, ynic oaltzinilotia, çan njman ic oalquiztimanca, mitotitiuitze, moemamantiuj: iuhquin tlalli ixco motetecatiuj, iuhquin tlaltitech ðujujh, mocacanauhtiuj, nanacantlachiztiuj, haacocholotiuj, tlatlaiecotiuj.

Auh in ie iuhquj njman oalquiça, yiooallaoan, totec ipan quiztiujtz, ça oallatoquilia, ça oallatzacujciuh, ça oallacujtlapiloca, ça quinoalcentzacujciuh in nauiutin, vencinti in quaquauhti, yn ococlo, ça oalmaça, oalmaana, conjauilia yn inchimal yn jmaquauh in tonatiuh:

njman ie ic oalquiça oalmoiacatia, oalmotecpana, yn ixquichtin teixiptlaoan, yn jnpatilocoan in ixquichtin teteu: motocaiotiaia tepatiuhti, tepatillooan, teixiptlati:

çan ie no yuj in ujh motecpantiuj, cemonotiuj, ynic oaltemo: vmpa oalpeoa in iopico, vel icpac in teucalli iopitli.

Auh yn oacico tlatzintla, in tlalchi, in tlaltitech: njman qujiaoaloa in temalacatl, yn oconiaoaloque, motladalia tecpantoque, ypan veuey icpalli, itoca quecholicpalli.

Auh ynic onoque, ynic tecpantoque, eneteiacantica, ie no cuele teiacantica, tlaiacatitica, in iooallaoa: ichica ca itequjuh, yneixcauil catca, in tlamictiz, in tetlatlatiz, ymac polioaz, ymac xamanizŋ yn ixquich quauhtecatl:

in ie iuhquj njman tlapitzalo, tecciztli mopitza, qujquiztli, mapipiztoa, yoan cujco: cujcapan tlapitzalpan, in oalmoiacatia: motecpana in coxcateca, qujquequechpanotiuj, aztapanjtl, qujiaoaloa in temalacatl.

Ce cantiquiça in malli, icpac cantiuh in tlamanj, in male, ynic qujujca temalacac:

yn ocxitique, quimaca vetli: auh yn vetli nappa coniavilia in malli: auh çaepan conj piztica:

15. Durán, *in op. cit.*, pp. 176 ff., names Uitzilopochtli, Quetzalcoatl, Tezi, Yaqui, Yztac, and Itzquauhtzi.
16. Corresponding Spanish spanlikes *"el principal sacerdote, de aquella suerte que se llamava Sacerdote."*
17. Seler (*op. cit.*, p. 68) says the captor raised the wine; Sahagún says the prisoner.

a bulbous forehead; not of swollen eyelids, nor enlarged ones; not with swollen cheeks; not of disfigured eyes or cheeks, nor with swollen face; not with cleft chin; not with a gross face, nor a downcast one; not flat-nosed nor with wide nostrils, nor with an arched, Roman nose nor a bulbous nose, nor bent nor twisted nor crooked—but his nose should be well-placed, straight; not thick-lipped nor gross- nor big-lipped, nor with bowl-like ones, nor enlarged; neither one who stammered, nor [one who talked] as if his tongue were pierced for a ring; nor one with welts on his tongue; nor one who spoke a barbarous language, or spoke thickly, or lisped, or was dumb; nor buck-toothed, nor large-toothed or fang-toothed, nor of yellowed teeth, nor darkened, nor decayed—but his teeth were like seashells, well arrayed in order; his teeth were not shaped like bowls. Neither had he scarred eyes, nor poor vision,[4] nor squinting eyes, nor scarified; not blinded, nor of small, seedlike eyes, nor angry-eyed, nor sunken, nor hollow, nor cuplike, nor stupid-looking, nor gouged, pierced, or wounded; nor had he a scarred neck, [like one which hath been] choked, nor one with lacerations, nor with double chin, nor with pocks on the neck. Not with protruding or long ears, nor with torpid neck, nor hunch-backed,[5] nor stiff-necked, nor with neck elongated, much elongated, nor twisted, nor kinked; neither with unduly long hands, nor lacking one hand, nor wanting both hands, nor fat-fingered; not emaciated, nor fat, nor big-bellied, nor of prominent, hatchet-shaped navel, nor of wrinkled stomach, nor shrunken stomach; not cringing; not of hatchet-shaped buttocks; nor of flabby buttocks or thighs.

He who was thus, without flaw, who had no [bodily] defects, who had no blemishes, no moles, who had no lacerations or wrinkles on his body, they then looked well that he be taught to blow the flute; that he might pipe and play his flute well; and that with it he hold his flowers and his smoking tube and blow and suck upon it, and smell [the flowers].

Thus he went bearing [his flute], his flowers, and his smoking tube[6] together as he walked through the streets.

And while yet he lived and was cared for in the house of the guardian, before he appeared [before the people], care was taken that he might be prudent

campoponaztic, amo ixujujlaztic, amo canujujlaztic, amo ixpopoztic, amo no camachaloacaltic, amo ixmetlapiltic, amo ixpechtic, amo iacapatztic, amo iacacocoiactic, amo iacaxaxacaltic, amo iacacaztic, amo iacachitoltic, amo iacaujtoltic, amo iacanecujltic, çan vel icac yn ijac, iacapiaztic, amo tenxipaltotomaoac, amo texipaltotomac, texipaltotomactic, amo iacachitoltic, amo iacaujtoltic, amo iacanecujltic, çan vel icac yn ijac, iacapiaztic, amo tenxipalcaiultic, amo popoloc, amo tentzitzipi, amo tentzitzipitlatoa, amo tenmjmjcquj, amo tlanpantic, amo tlancujcujtztic, amo coatlane, amo tlancocoztic, amo tlanxoiauhquj, amo tlanpalanquj: iuhqujn tecciztli itlan, vel onoc vipantoc, amo tlancaxtic, amo no ixtiioquJltic, amo ixnacatic, amo ixujtzaltic, amo itztzitziquiltic, amo ixpopoiontic, amo ixpipiltic, ixpipicíltic, ixcocoçaltic, amo ixcocomoltic, amo ixatlacomoltic, amo ixcacaxtic, amo ixtotolontic, amo ixtotomatic, amo itztzatzapitztic, amo itztzatzamoltic, amo ixtacaltic, amo quechtitiquJltic, quechmotzoltic, quetztzitziquiltic, quechnacatic quechxixiquipiltic, amo no nacazpatlactic, amo no nacazvilaztic, amo quechtiltic, amo quechtepotzotic, amo quechacquj, amo quechujiac, amo quechujtlatztic, amo quechnecujltic, amo quechnenetic: amo mavijtlatztic, amo matzicoltic, amo macuecuetzin, amo mapiltotomactic, amo itiujlaztic, amo cujtlatoltic, amo cujtlapeztic, amo xicquizquj, amo xictopoltic, amo xiccucio, amo ittitzotzoltic, amo cujtlapechtic, amo tzintopoltic, amo tzincuecuexactic, tzintamalcuecuexac.

Jn aquin iuhquj y, atle itlacauhca, atle yiaioca, atle ytlaciuhcá, atle ytlaciuizço, atle ytech ca etzotzocatl, xitomaciuiztli: njnã cenca necujtlaujlo, inic vel momachtiz, yn tlapitzaz: ynic vel qujpitzaz, yujlacapitz: yoan inic vel muchi ipan qujtzitzquiz, yzochiuh, yoan yicuh, ipan tlapiztiaz, tlachichintiaz, tlanecutiaz:

iuhqujn cenlalli mantiuh yn jxochiuh, yn jyicuh, yn iquac vtli qujtocaia.

Auh in çan oc nemj, in çan oc ompaoalo, yn ichan calpixquj, yn aiamo ixneci, cenca vel necujtlaujloia,

4. See Sánchez (*op. cit.*); a number of possible variants are suggested.
5. Tepetzintlan is represented in pictorial writings as a hunchback. Cf. also Molina (*op. cit.*), Spanish-Nahuatl section, *corcobado*.
6. "*Cetro o enblema de gobernador, usanlo*" (*ibid.*); "*enblem der herrn*" in Sahagún's corresponding Spanish text.

X796 cords, called flower cords, and thus went stretched
535 out in line. They went with wormwood flowers[10] placed upon their heads.

[533] And they went singing, crying out loudly, singing in a very high treble. As the *centzontli* bird takes [its song, so was] their song. Like a bell their voices [rang out].

The old men led [the singing women]; they loosed the song and went directing them—the men and elders of the tribal temple. And they were named keepers of the god[dess].

And [the likeness of] Uixtociuatl went in the midst of them. Before her went a brilliant feather ornament which an old man carried in his arms. And this [ornament] was called Uixtociuatl's brilliant plumage.[11]

And for [the likeness of] Uixtociuatl was sung the women's song every day until all ten days had been reached. And when the tenth day had come to pass, that night she began her vigil. They sang [and danced] all night. At no time did they rest; they passed the night sleepless. Thus they passed the night in vigil.

And as [the impersonator of] Uixtociuatl danced, the old women seized her and held her as they made her dance.

Likewise the captives danced all the night—those who would come first, who would die [first], as her fundament; those whom they would make her fundament.

X796 And when dawn broke, when verily the feast day
792 [came], then were arrayed the priests who would slay the victims. These were called Uixtoti. They were adorned and painted like Uixtotin; they were painted with the face painting of Uixtotin. They carried their paper neck rosettes and their paper shoulder rosettes. And their [head] insignia were made [like] the claws of eagles, [made] of quetzal head feathers and eagle down.

X796 And the legs of the eagle were also made of eagle
293 down. These insignia [were supported] upon wooden head rests with holes [in the head rests, in which the insignia were inserted]. Here lay the insignia, tied [across the back], bound around the stomach with cotton bands, tied firmly and tightly. And their cords were bands, narrow woven bands.

540 And all the common folk who looked on, all car-

motitilinjtiuj: yn jhiztauhiazochiuh, yn icpac contecatiuj:

yoan cujcatiuj, cenca tzatzi, cenca tlapiztzaoa: iuhquin tzontli cana incujc: iuhquj in coiolli intoxquj:

qujniacana in ueuetque, cuicatlaça quincujcatlaxilitiuj, in calpuleque, in calpulueuetque: yoan motocaiotia teuoque.

Auh in Vixtocioatl, tlanepantla icatiuh, ce petlacotl qujiacana, ce tlacatl veue in quinapalou: auh ynjn mitoaia vixtopetlacotl.

Auh in iehoatl vixtocioatl, momuztlae in qujcioapancujcatiaia, yn ixquichica matlaqujlhujtl onaci: auh yn oacito matlaqujlhujtl, teutlacpa im peoa quitoçauja, quicujcatia iuh ceiocoal, aquenman cochi, acochiztli quimochioaltia, iuh vetzi in ioalli.

Auh in Vixtocioatl, mitotia caana, caantinemj yn ylamatque in quitotia:

no iuh ceiocoal in mjtotia mamalti, in icatiazque mjquizque, in iuhquj ypepechoan iezque, in quinmopepechtizque.

Auh yn otlathujc, yn iquac ie vel ilhujtl, muchichioa in tlamacazque, in tlamictizque: in iehoan y, motocaiotiaia Vixtoti, movixtochichioa, moujxtoychioa, intlatlaquechpaiouh, yoan ymaamacuexpal: auh yn jntlauiz, quaviztitl muchioa, quetzaltzontecomaio quimolocio.

Auh in quauhtli imetz muchioa, no quimolocio, ynjn tlaviztli cácacazo, cócococio, yn vncã onmana tlauiztli, ic maapana, ic motixillancujtlalpia, ic motetevilpia, ic mocacatzilpia: auh yn jmecaio, yn jmemecaio, tlazochtli, tlazochpitzactli.

Auh in jxquich tlacatl macoalli, in tlatlatta, mu-

[137] 10. Cf. p. 93, n. 27. Simeon (*op. cit.*) defines it as ajenjo[wormwood]; see, further, note 15, below. Molina (*op. cit.*) has "Tzonchpatl. ajenjo, o manojo, yerua"; Sahagún (*loc. cit.*) has the same. See also Robredo ed., Vol. III, p. 252.

11. "Y a plumage muy hermoso, hecho a manera de manojo de rosas" (Sahagún, corresponding Spanish).

wind. And the fourth place which she entered was over there at Xolloco. [And] there she stopped.

[For] these were a part of, and carried together, the four year-bearers—Reed, Flint, House, and Rabbit. Thus do the year-bearers go describing circles, whirling around [as a measure of time].

When, at early dawn, Xilonen was to die, all during the night songs were sung after the manner of the women. Vigil was kept. Everyone passed the night watching; they slept not; the women remained sleepless. They sang the songs [of Xilonen].

And when day broke, then began the dancing. Verily, everyone—the leaders of the youths, the leading warriors, and the valiant warriors bore maize stalks. These were named "bird banners."

Likewise the women danced—those who were with Xilonen. They were painted with red feathers. And their faces were painted with yellow ochre. Also they colored their faces in two colors: about their lips they were yellow with ochre, and their foreheads were stained with the red of anatta seeds.[9] [They bore] their wreaths of flowers upon their heads, and the leaders had garlands of the yellow flowers of the *Carophyllus mexicanus* [about their necks].[9]

These women were known as priestesses. They mingled not with the men, but remained at one side. They were describing circles, and enclosing Xilonen. They sang for her after the manner of women. These women were called "the hanging gourd."

And the warriors danced before [Xilonen], following a serpentine course.

And for this reason were [the women] known as "the hanging gourd": the two-toned wooden drum, which they beat as they went, had tied to it a gourd, which was under the drum, which looked as if it were hanging beneath. They who struck the two-toned drum went carrying a little drum under their arms, which they beat, as they went, with rubber-tipped drum sticks.[10]

And the priests, [who] attended them, went blowing horns; they blew shell trumpets as they went. And they went strewing, scattering, and casting incense as they went to meet Xilonen.

And the fire priest, who was to slay [Xilonen] as

ecatl: ynic nauhcan aquja, vmpa xolloco, vmpa ontzonquiçaia,

çã quytoctiaia, çan qujujcaltiaia, yn nauhteri xiuhtonalli: yn acatl, in tecpatl, in calli, in tochtli, ynic tlaiaoalotiuh, ynic monalacachotiuh, in xiuhtonalli.

In ie iuh ioatzinco miquiz in Xilonen: ceiocal in cioapan cujcoia, toçoosia, muchi tlacatl itztoçoosia, amo cochia, mocochiçoloaia in cioa, quenaia queviliaia yn icujc.

Auh yn ie otlatuc, njman ic peoa in netotilo, vel itzquich tlacatl in tiachcaoan, in telpopochti, yn iiaque, yoan in tequjoaque, incicintopil: ynjn motocaiotia totopanjtl.

No mjtotia in cioa, yn itechpouja in xilonen, mopoteonjaia tlapaliujtica: yoan mozaoaia tecoçauhtica: no ic qujcoteoa, yn inxaiac, yn jntenco, tecoçauhtica: auh yn imixquac tlapalachiotica, ymjicpactzochiuh, inxonochicozquj cempoalxuchitl yiacatiuh.

Yn ieholi yn, cioa, moteneoa cioatlamacazque, amo qujmonnelooa yn oqujchti, çan nonqua mantiuj, cololujtiuj, qujtepeujtiuj in Xilonen: qujcioapãcujcatitiuj: in iehoantin y, cioa moteneoa tecomapilooa.

Auh in tiachcaoan ixpan mjtotitiuj, mococolotiuj:

auh ynic moteneoa tecomapilooa, ca in teponaztli in qujujtectiuj, itech çaliuhtiuh in atecomatl, yhicampa iteputzco ietiuh in teponaztli, iuhqujn pilcatiuh ic neci: in teponaçoa çan qujciacaujtiuh in teponaztontli in qujujtectiuh olmatica.

Auh in tlamacazque, tenanamjquj tlapitztiuj, tecciztli in qujpitztiuj: yoan yn iauhtextli in qujpipixotiuj, qujcecenmatiuj, qujtetepeuhtiuj, conjxnamjctiuj in Xilonen.

Auh in tlenamacac, in tiamjctiz, vel mocencaoa,

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9. *Bixa orellana L.*, the source dyestuff (Clark, *op. cit.*, Vol. I, p. 6). Cf. also Seler, *op. cit.*, p. 151.

9. "*Estas flores que se llaman cempoalxochitl, son semejantes y de buen olor*" (Bustamante ed., Vol. III, p. 273). Tagetes, in Seler, *loc. cit.* See also p. 99, n. 15.

10. Clark (*op. cit.*, Vol. I, p. 93, n. 2), writing of the *tlamamaquac cuicanime* (shaking priests), says "The player is called the *teponazqui*, and the drum, *teponazli*. Made from the hollowed-out trunk of the *Lonicera involucrata* Banth, this drum has two tones; the rubber-headed drum-sticks are of elder." Cf. also Sahagún's description of the teponaztli on the bottom (corresponding Spanish text).

X 796 and hung rows of all the varied flowers, the most
778 beautiful flowers, the threaded ones.

Then flowers were offered to all the rest of the gods, to the images of the gods, [or] devils. They were adorned with flowers; they were girt with [garlands of] them; flowers were placed upon their heads, there in the temples.

Thereupon all together, in all the houses, the homes of the majordomos, the homes of the great noblemen, and the houses of the youths, they laid flowers out [before the idols]. And they spread them out in the homes of each and all.

X 796 And afterwards, when each had been ornamented,
535 then there were feasting and drinking. Everywhere, everyone ate; all were in a festive mood.

And when midday came, then all sang and danced —verily, they drew up all the youths; the masters and the leaders of the young men, the seasoned warriors, the fearless warriors, the Otomí.[9] Here in the god's courtyard there was dancing—in the courtyard of [the Temple of] Uitzilopochtli.

[701] And those who led [the dance] were the fearless warriors, the great warriors, each of whom was considered [equal to] a battle squadron, who were not laggards in war; who turned [the enemy] back, [whose exploits] wheeled them hence.

[548] Also the women danced—not the daughters [of onlookers, but] courtesans, harlots—who went between [pairs of the men], they were [all] stretched in a row, taken by the hand or grasped about the waist. They moved all in line they went winding to and fro, nowhere breaking the line, at no time loosing hands. They went in orderly procession.

●[533] And the singers, who sang for them, who beat drums for them, who beat the ground drums, were quite apart [from the dancers]—to one side; they were upon a [counterfeit] house, upon the round [778] altar [or pyramid].[4] And the altar was completely round, round like a shield, like a millstone. And here, upon this, stood [the musicians].

And thus they danced: they did not leap, nor make great movements; they did not make dance gestures; they did not move throwing themselves about, nor dance making arm-movements, nor go bending their

nepapan xuchitl, in tlaçoxuchitl, in manquj, in tlamaxtli:

njman ie ic tetuchimaco, cenvetzi in ixquichtin teteu, yn iniixiptlaoan teteu, tlatlacatecuhtin, tetuchitilo, tetuchiapano, teicpacxuchitilo, in vncan in teteupan:

njman ie ic cenvetzi in noujan calpan, in calpixque inchan, in vncj pipilti inchan: yoan in tetelpuchcali, quicentzacutimanj, quicentzacutimomana in teckachan.

Auh in ie iuhquj yn otecencaoaloc mec tlatlaqualo, haatlico: noujan tlatlaqualo, yilhujtlamacho.

Auh yn oncic nepantla tonatiuh mec cujcoianolo, vel iuquich quicencaoa, in telpuchtli, in teachcaoan, in telpuchiaque, in tequjoaque, in quaquachictin, in otomj: vncan in netotilo in teuitoalco, yn itoalco Vitzilopochtli.

Auh in teiacana, ichoantin in quaquachicti, in vncj tiacauh yn iuhquj cecentecuti momatia, yn amo mitzacujlia inoc, in tecuepanj, in temalacachoanj.

No ichoantin in cioa mjtotiaia, amo ichoan in teichpuchoan, ichoantin in mahaujltianj, yn avianjnc intzatzalan mantiuj, inmatitech maantiuj, mocujtlanaoa, çan cenpanti, çan cenpantitiuj, mococolotiuj, acan cotonj, acan moaacaoa vipantiuj.

Auh in cujcanjnc, in quincujcatia, in quintlatzotzonjlia, quinemetzotzonjlia, çan nonqua, çan chico, caltech in manj, emomoztitech: auh in momoztli, çan iuuhtic, tenjlacachtic, malacachtic, yn jtech, yn itlan manj.

Auh ynic mjotia, amo chocholoa, amono ontlayiaoa, amo ontlayiauhtiuj, amo motlatlaztiuj, amo

[701]

3. Here and elsewhere, the following equivalents are offered: quauhchichi—fearless warrior; telpochli—youth; tlacateuh—master of the youths; telpochtlato—ruler of the youths; telpochtlaque—leaders of the youths; tequioa or yaomiquiztli—seasoned warrior. To a degree, such definitions are, perhaps, arbitrary. The suggested equivalents, however, are based upon the following passages from Sahagún (Robredo ed.): Vol. I, p. 292, and Vol. II, pp. 137, 267 (quauhchichi, tequioaque); Vol. I, pp. 131, 168, 182, 199, 215, 289, 291, and Vol. II, p. 182 (telpochli); Vol. I, pp. 168, 291, and Vol. II, pp. 318, 319 (tlacateuh); Vol. I, p. 289 (telpochtlato); Vol. II, p. 321 (yaomiquiztli). See also Clark, op. cit., Vol. I, p. 94, on otomi and quauhchichi; pp. 88, 116, on tlacateuh, telpochtlato; Vol. II, pp. 92, 96, 136 on tequioa or yaomiquiztli; Cortina (Libro del cultual, p. 243) on telpochtli; Soler, op. cit., p. 150 (telpochtlato), p. 144 (tequioa), pp. 144, 150 (telpochtlaque).

4. Cf. Soler, op. cit., p. 158.

Each one stood saluting him, before whom lay all manner of arms and devices—the shields, and the clubs set with obsidian blades, and the capes, and the breech clouts.

They stood saluting him, and then each one stood receiving his gifts. They then went out where all adorned themselves, putting on the devices and insignia. To the great chieftains was given this costly array. And to all the common folk were given the Huaxtec devices.[14]

And after that, when this was concluded, when all were arrayed, then once more all placed themselves in a line before Moctezuma. Each one stood saluting him. Thereupon [each] came forward; [each] came up there.

And when the dancing took place, the hand-weaving dance was danced. Those to whom insignia had been given came there to display their devices. And the insignia which were given were like their reward, which served to bind them [to their duty]. And in this manner was the hand-waving dance: all were in columns, as hath been said; like flowers they moved. They went in glory [as] they circled the temple.

And all the onlookers, the old women—all the beloved women—burned with tears; their hearts were full of grief.

They said: "These are our beloved sons whom we see here; if, in five or ten days, word comes: '[We are] in flood and fire—that is, at war'—is it possible that they will return again? Will they find their way back? Verily, they will be gone forever!"

And [the wearer of the skin of the likeness of] Toci, and her Huaxtecs, and the medicine [women] went apart [from the others] and went dispersed behind [the dancers]. They alone proceeded singing, apart, singing in a high falsetto; like [that of the cen]tzontli [bird] they raised their [voices in] song. The hand-waving dance began at midday; and when it ceased, the sun had already set.

And when dawn broke, and it was already day, again all gathered, once more all dancing the hand-waving dance, and none ceased, even once. For arms and insignia were offered to the noblemen—not now many, but a few. And they were bestowed devices

ceceiaca contlapalotimanj, ixpan onoc, in jxqujch nepapan tlaviztli, in chimalli, yoan in macquavitl yoã tilmatli, yoan maxtlatl:

contlapalotimanj, njman ic concujtimanj, ceceiaca in innetlauhtil: vmpa oniatimanj in vmpa nechichioalo, onneaqujlo tlaviztli: in vevei tiacaoan, in qujmomaca ichoatl in tlaçotlanquj: auh in ie ixqujch, ça tlacujtlapiloa, ichoatl in qujmomaca cuextecatl tlaviztli.

Auh in ie iuhquj in ontlamoac, in õnechichioaloc: njmã ic oc ceppa õnevipanolo, in jxpan Motecuçoma: ceceiaca contlapalotlmanj, njmã ic oalqujztimanj, njman ic vmpa oniatimanj.

Auh in jquac in ie netotilo, nematlaxo: vmpa oniatimanj in omotlavizmacaque, vncan tlaviznertia. Auh in tlaviztli, ic qujmomaca, iuhqujn impatiuh muchioa, in qujmjliuhca muchioa: auh injc momatlaça tetecpãtivi in juh omjto iuhqujn xuchitl mantiuh, vel maviçotivi, qujiaioalo in teucalli.

Auh in jxqujchtin tlatlatta, in jlamatzitzin, yie ixqujch tlacatl cioatzitzinti, tlachoqujztleoa, icnoioa in iniollo:

quitoaia. Inin topilhoantzitzin nican tiqujmitta, intla macujl, matlac oalmjto, tehoatl tlachinolli, id est, iaoiutl, cujx oc mocuepaqujuj, cuix oc ymiloch quichioaqujuj, ca ic cenizzque.

Auh in toci, yoan ycuexoan, yoan titici, çan nonqua mantiuj, iteputzco tepeuhtiuj: çanjioque in cujcatiuj, ynic cujca cenca tlapizaoa, iuhqujn tzõtli cana incujc: in peoa nematlaxo nepantla tonatiuh, auh in necaoalo, ic oncalaquj in tonatiuh.

Auh yn otlatujc, in ie ynuztlaioc, oc cepa cenqujxoa, oc no nematlaxo, aiac mocaoa ca ça yiopa: qujnjquac motlauizmacaia in pipilti, aocmo mjequjnti, ca quenqujntin: auh in qujmomacaia, cenca tlaço-

14. See Sahagún, *Collected Works*, Vol. II, Pt. 3, pp. 1208. Sahagún elsewhere (pp. 131, 132) a painted, cone-shaped hat; a disc or crown fastened to the hair; a crescent-shaped nose plug; a golden ear pendant; and sandals. Sahagún there relates to the wars of Axayacatl among the Huaxtecs, or also "the Mexicans were [those to penetrate] themselves to be the servants, followers, labourers, of the old mother of the gods, Tonan Ixnan, the Huaxtec earth goddess. . . . Another and inventor of war, . . . who was supposed to be at home among the Huaxtecs, and perhaps was actually received by the Mexicans from them."

would carry the banners, and the women who would wash their faces. [The dance] ceased when conch shells were blown [at midnight].

And hence was it named the serpent dance: they took one another's hands, while ranged in a line; with their hands they grasped circlets of grass, or reeds, or cord made into jar rests. The victims went trotting among [the others]; there was much running; they leapt, hurrying as if in haste, as if breathless. There was circling about, with no song, without singing.

And the old men of the tribal temple beat drums for them; and only they sang. Some looked on, marveling at [the dance]. And much was their fasting admired and respected. All abstained, even more so the owners of the victims. No [man] might lie with a woman, nor a woman with a man.

And when they had danced the serpent dance, then they dispersed.

And when it dawned, on the twentieth day, when [it was] verily the feast day, thereupon the bathed slaves went to [their owners'] houses, taking their leave. They carried with them black stain, [or] perchance blue mineral earth, or red ochre. And as leave was thus taken in [the owners'] houses, they went singing, as if their voices would crack, as if they were hoarse. When they reached the houses of those who had bathed [them], then they dipped their hands into the blue stain, or the black stain, or the red ochre. Thereupon they laid their hands upon the posts and upon the door lintels, wherever they came out of the homes of those who had ceremonially bathed [them].

And when they had proceeded to the several places where their relatives were, then they again went to [their owners'] homes; these in vain offered them food. Some yet would eat; and some could not now eat.

And when this was done, gifts awaited them, spread out. Cloaks were ready [for them], breech clouts, shifts, skirts. And when the gifts were laid out, thereupon the victims took their banners upon their backs, arraying themselves of their own free will. And the women likewise, in the same way, put upon their backs their baskets with all their womanly adornment. Thereupon they arose to carry in their arms the gifts made them; before the door, in the street, they arranged themselves in procession. And the bathed ones thereupon entered the interior of the

·que, yoan in teixamjque cioa: in mocaoa iquac in tlatlapitzalo.

Auh injc motenecoa coanecujlolo, maana, motecpana: injc maana iaoalli, aço toli, anoço mecatl in qujiaoallalia: in tlaaltilti intlan aactivi, cenca motlatlaloa, chichitonj, vivicinj, iuhqujn tlaixtotochca, iuhqujn tlacida: moiaiaoaloa, amo cujca, amo ma cujca.

Auh in calpolvevetque, qujotlatzotzonjlia: auh çanjoque in cujca: cequjntin tlatlatta, tlatlamaviçoa: auh cenca tlamaviztililoia, cenca qujmaviztiliaia in neçaoaliztli: vel ixquich tlacatl, motzitzqujaia: oc cenca iehoantin, in tealtique: aiac cioacochia, auh in cioa, ano ac oquichcochia.

Auh in onnecococoloc, njmã ie ic tlaxitinj.

Auh in otlatvic, in vncan tlacempoalti, in ie vel iquac ilhujtl: njman ie ic vi in tlaaltilti, mocacalnaoatizque: quinpatilia tilli, açi tezotli, anoço tlavitl: auh in jquac ie vi mocacalnaoatizque, cujcativi, iuhqujn no in tezqujtzatzaianj, omach içaoacaque: in onacique inchan tealtique, njmã conaquja in imma tezotitlan, anoço tlilitlan, anoço tlauhtitlan: njman ie ic commamaña tlaquetzaltitech, yoã tlaixquatl itech, izquicã qujça in inchachan tealtique.

Auh in jzqujcan onquizque, in inoaniolcaocan: njmã ie ic no ceppa vi in inchachã, in nen qujntlamaca; in cequjntin oc ontlaqua; auh in cequjntin aocmo tlaqua.

Auh in jquac in, ie ic onoc in tetlauhtilli, ic qujchixtoc in tilmatli, in maxtlatl, in vipilli, in cueitl: auh in omotetecac, tetlauhtilli; njmã ie ic mochichioa in tlaaltilti commomamaltia in impã, çan monomavia in muchichioa: auh in cioa çan no inoona in cõmomamaltia, intana, in jxquich incioatlatquj: njmã ie ic moquetza in tlanapaloa, in qujnpaloa tetlauhtilli, qujiaoac, vtlica oalmotecpana: auh in tlaaltilti, njman ie ic calaqui in cioapan, qujoaliaoloa in tlecujlli: mec oalquiça, mec ommoiacatia

And upon the next day, all drank wine; all began the drinking. The wine which was drunk was named blue wine. All the old men, the old women, the warriors of noble lineage, they who had wives, the men of marriageable age, and the nobility, and the leaders of nobility—they drank the wine.

And the young chiefs, who were already mature, drank wine, but they drank only in secret, not disclosing themselves; they hid themselves well in the dark; they retired behind bushes, lest they be seen

And if anyone discovered them, if it were known that verily they drank wine, that indeed all had gathered and congregated together—they beat them with pine staves; they bruised their bodies sorely, and shaved their heads like servants. They dragged them, kicking them; they hurled them to the ground; they cast stones at them. Verily, they afflicted them exceedingly. Sometimes, from this, death came.

And after they had taken their pleasure [with them], they cast them hence, they threw them out of the house. Thus fear came over [the people].

And in the home of him who had ceremonially bathed [the victims], there was song; there was beating of ground drums, rattling of gourd rattles, beating of turtle shells. Only as they were [seated] on the ground was there song; only upon the floor was the ground drum beaten. Gifts and favors were given all who worked and served the guests—those who cared for the tobacco, who saw to the tobacco; and those who cared for the chocolate, who saw to the chocolate; or who saw to the water; and those who offered food—the hosts. And the honored women, who were among the [cooking] vessels—who cared for the *tamales*, or the meat; those who set forth the meat, who stood over the meat; and those who stood by the wine—the wine makers. And all the neighbors—all of them—were offered gifts.

And the third day [of Atemoztli] was called "The Mock-fight of the Chonchayotl." One [man was arrayed to] resemble, and was the likeness of, the Chonchayotl. His hair was wild and disordered, bloody and frightful.[19] And when they arrayed the Chonchayotl, then they separated [into bands]. Apart were the priests, who went, and stood, with the Chonchayotl. And [also] apart lay the young warriors.

Then, at midday, they began skirmishing, in mock battle. They struck one another with fir branches, and canes, and tough, thin reeds bound firmly, tightly, tlatlaoano, haapeoalo: in vctli mja itoca matlalvctli, ixquich tlacatl in vevetque, in jlamatque: yoā in tlapaltequjoaque, in ie cioaoaque, in otlapaliuhcatque, yoā in tetecutin, yoan in tlapaliuhcaiaca, in quja vctli. 796 X 273

Auh in telpuchtlatoque, in ie chicaoaque, quja in vctli: iece çan quichtacayia, amo mjxmanaia, vellaiovalli qujmotocţiaia, vel moxiuhtlapachoaia, injc amo ittozque.

Auh intla aca qujnnexxotlaz, intla machililozque, in ca otlaoanque: in ca necentlaliloia, in ca nenonotzaloia: qujnviviteţuj, ocoquauhtica vel qujnnacatepoçaoa, yoā qujnquatexoloxima, qujnquatetequj, qujnvivilana, qujntlilcçatinemj tlalţitech qujntzotzona, qujntetentimaiavi, vel qujmellelaxitia: nemamaco injc mjctiloia. 637

Auh in oimellel onquiz, njmā in ca oalmaiavi, qujnoalchiccanaoa qujiaoac, ic maviztli verzia.

Auh in inchan tealtiţque, cujco, vevetzotzonalo, aiacacholo, aiochioalo: çan tlalpan cujco, çan tlalpan vevetl in motzotzona: tetlaubtilo, qujntlauhtia yn ixquichtin otlatequipanoque in techixquj, in qujmocuitlauja yietl, yn iiepā ca, yoan in qujmocuitlauja cacaoatl, in cacaoapan ca, aneço apan ca, yoan in techia, in techixquj: yoan in cioatzitzinti, in contitlan nemj, in tamalpan ca, in nicapan ca, in nacatlatlali, in nacatl ipā icac: yoan in vctli ipan icac, yn vctlali: yoan in ixquich tlaxilacaleque, ixquich tlacatl motlauhtia. 796 X 533 [431] [272 276] [252]

Auh injc eilhuitl moteneoa chonchaiocacaliloa, ce moquetzaia, ce quixiptlaiotiaia in chonchaiotl: quiatapatic, quapaçoltic, ieço temamauhti: auh yn oquiccencauhque chōchaiotl, mec mozeloa, nonqua manj, in tlamacaţque inoan eoa inoan icac in chonchaiotl: auh nonqua momana in telpupuchti: 796 X

mec peoa nepantla tonatiuh, in moiaiaotla, micali, yajc moujujeţeţuj, acxoiomaid, ichoxtl yn ciametl, yoan acapitzactli, yoan otlapiczactli, quixujeujtlal-

19. See Pl. 31.

And they fastened the new

with a rope about the waist, and [guards] held them tightly [with it] when they [went forth to] urinate. And when it was midnight, then hair was cut from the [crowns of] the heads of all of them; they cut their hair as hath been told and published. And when their hair had been cut, then feathers were pasted [to their heads], and also they pasted feathers [to the heads of] the women. And, as during the night, none of the guards might sleep by day.[10]

And when day began to break and it grew bright, thereupon (as hath been told) were burned the [bathed ones' raiment]; when these were burned, then once more they entered indoors. And some did not burn their belongings, but offered and gave them to others.

And when it dawned [again], then all were once more adorned. Thereupon they went to the place where they were to die; they went ordered in rows. When they reached where they were to die, then they danced and sang spiritedly. It was said that [they sang until] their voices cracked; that they were hoarse.

And when the sun had passed the zenith, then descended [he who was adorned in the likeness of] Paynal. He led and was first among the captives, who would become the fundament [of the ceremonially bathed victims]. When the captives died, then [they slew] the ceremonially bathed ones, who [were adorned in the likeness of] Ixcoçauhqui.

And when they had completely ended the slaying, when it was so, [then] all the chiefs and lords, who were men due great reverence, were ready, and stood waiting in complete array. Moctezuma led them. He had put on the turquoise diadem, the royal diadem.

And all put on their turquoise nose plugs and [their] turquoise ear pendants, [made of] fine turquoise. And some [had] only [ear pendants] made of wood and painted like turquoise. And they put on their sleeveless jackets and turquoise [blue] waist bands well ornamented, and the Xolotl jewel which had the form of a dog. [It was] made of paper and painted turquoise [blue]. And [they put on] breech clouts of paper painted with black stripes. And these were painted only with black.

And in their hands were staves, which were small and shaped like weaving sticks and painted in two colors—red above and chalky white below. In either

ic tetzoncujoa, quintzoncuj: in juh omjto, in juh omoteneuh: auh in ontetzoncujoac: njmã ie ic tepotonjlo, no quinpotonja in cioa: auh in juh ceiooal, aocac mã ontlacacochi in tlapixque. 796 [514]

Auh in otlavizcalli moquetz, in ie tlatlakchipaoa: njmã ie ic motlatlatlatlatilia (in juh omjto) in ommotlatlatlatilique: njmã ie ic no ceppa calaquj in inician: auh in aca ąmo quimotlatlatilia in jaxca, çan quitetlauhtia, çan quitemamaca.

Auh in otlatvic, njmã ic no ceppa techichioalo: njmã ie ic vi in vmpa mjquizque, motecpana: in onacique vmpa mjquizque: njmã ie ic mjtotia, mocujca ellaquaoa: omach intozquitzatzaian, omach ihiçaoacaque: [533]

Auh in ie ommotzcaloa tonatiuh; njmã ie ic oaltemo in Paynal, quinoaliacana, iacattivi in mamalti, in impepechoan muchioa: in ommjcque mamalti: njmã icheõ in tlaaltilti in ixcoçauhq̃.

Auh in ocentlanque mjquj in ie iuhquj: auh in 796 301 [643]
jxquichtin tlatoque, in tetecutin in cenca maviztililonj, ie ic manj, ça quichixtimanj omocencaubq̃, quiniacana in Motecuçoma: ocontlali xiuhvitzolli, in tlatocaiotl:

yoan contlalia iacaxivitl in muchinti, yoã conaquja xiuhnacochtli, vel xivid. Auh in cequintin çan quavitl in tlachioalli, tlaxiuhicujlolli yoan cõmaquja xicolli, xiuhtlalpilli, vel tlaiecchõoalli, yoõ in xolocozquj iuhquin chichiton ic ietiuh; amatl in tlachioalli, tlaxiuhicujlolli, yoan iamamaxtli, acaxilquj injc tlacujlolli: auh çan tlilli injc tlacujlolli.

Auh in immac oncociuh quavitl, çan tepiuoton 796 293 [386]
tlamomopantectli, chictlapãquj; in aco chichiltic, auh

10. "Et capello nuevo nuño durmió" seems to be the corresponding Spanish text of the Florentine Codex. See, however, Angel María Garibay K: "Paralipómenos de Sahagún," *Tlalocan*, Vol. II (1946), p. 171, for a discussion of these interpretations.

until the rosy dawn, when dawn would break and the morning would redden—when the swallow would sing.

And when dawn broke, thereupon all bestirred themselves, and ate and drank. Thereupon the old men of the tribal temple and the singers sat in the courtyard to sing for them. And they walked carrying the small children upon their backs. And [a child who was] a little larger his uncle and aunt came grasping by the hand. There they made him dance; they went through dance movements. And when the sun hung low, after noon, then all gathered at the Tezcacoac. Here the dance and song proceeded—the songs, in all, spreading a sound as of the crashing of waves.

And then began the giving of wine. Everyone carried his wine, and brought it there. Among themselves, all took it and offered it, in earthen jars—all continually giving [it to others], giving and taking in return. Here they gave the wine to all the small children—those who were grown and those yet lying in the cradle, moistening food [in the wine] for them. Verily, everyone already mature was drunk; in truth, all showed that they had drunk wine.

None showed awe [of the wine] as it foamed; none [thought it] precious as it gleamed. It fell to the ground; the wine ran like water.[3]

And they carried their drinking vessels, called *tzicuiltecomatl*, [which had] three legs and, on four sides, had handles.

With ruddy faces, crying out, short of breath, with glazed eyes, all mingled with one another; there were disputes; all circled and milled about. Becoming more intense, all crowded and pressed together, elbowing each other. All took one another by the hands; they were bemused. Embracing one another firmly, [thus] all entered their homes.

Thus one said: "The wine feast hath verily been observed; for the children have drunk wine."

And thus ended and concluded Izcalli. Then came to reign the Nemontemi—five days which had no day-names, which were no longer counted, which were not reckoned in the [day] count. Greatly were they feared and held in awe.

For they were ill-omened and of no use. Nothing was done [during those days]. They were ill-fated, of ill-fortune. For in them was no reward or merit—

quenman tlatviz, in quenman tlatlavilotleoaz, in quenmā tlatoz cujcujtzcatl.

Auh in otlatvic, njmā ie ic tlatlacivi, tlatlaqualo, aatlioa: njmā ie ic motlalia in vevetque calpoleque, cujcanjme, in jtoulco in qujncujcatiaia, vncā qujnmamatinemj in pipiltotonti: auh in ie achi qualton imatitech cantinemj in jtla, yoān iavi, vncan qujtoia, tlaiiauhtinemj: auh in ie achi tlaca in vmmopilo tonatiuh, vncan oakenqujxoa in tezcacoac: vncā mocenmana in netotiliztli, in cujqujztli, cepā caoantimomana, xaxamacatimanj in cujcatl:

Auh vncā pena in nemaco, in temaco vetli, muchi tlacatl yioc vmpa qujtquj, vmpa qujvica, tetlan tlano, apiloltica, vncan netech nemaco nepanoti nemamaco, necuecuepililo, necuecuepcaiotililo, vncan qujntlaoītia in jxquichtin pipiltotonti in ie achi qualtoton, yoan in oc coçolco onoque, çan qujntlapaloltiaia, vel muchi tlacatl ivinti in ie veveitlaca, vel neixmanalo in tlaoano:

amo nemauhtilo, iuhqujn tlapopoçoca, amo tlaçotli iuhqujn tlapepetlaca, tlalpā aci, iuhqujn atl nemja vetli,

yoan intlaoancax qujtquja, itoca tzicujltecomatl: ei icxi, nauhcampa nacace,

iuhqujn tlaichichilini, iuhqujn tlaçomoca, iuhqujn tlacica, iuhqujn tlaixmetxivi, tlaixnelivi, neixnanamjco, tlaixmalacachivi, tlaixmoiaoa, iuhqujn nexoxocolo, nepopotzolo nequequeçalo, netotopeoalo nematitech nexano, nexanalo, nececenquetzalo, nececenmacho, nequechnaoalotiuh in cacalacos techachan:

ic mjtoa ca nel ilhujo in vetli, ca pillaoano.

Auh injc omxnequjça, injc ontlamj Izcalli: njmā oalmotlalia, oalmotema in Nemontemj: macujlilhujtl in aoctle itoca tonalli, in aocmo vmpovi, in aocmo vmpouhquj cenca imacaxnoia, cenca mauhcaītoia:

ichica ca çan nēqujxquj, vncā nenenqujxtilo, atle vnqujxoa, nenencuilo, nenenencolo: ichica ca atle vncan ca ilhujlli, mahcoalli, can vncan icneoiuī, neno-

1. Cf. Anderson and Dibble, op. cit., p. 24.

Here Are Told, in Very Truth, the Offerings Which They Made, in Order to Pay Honor to the Devil.

Nican mitoa, in vel nelli tlamanalistli, in quichioaia, inic qujmavixtiliaia tlacateculotl.

The Swallowing of Serpents.

Thus was done by those who swallowed serpents, when they observed [the feast of] Atamalqualiztli. They who were named *maçateca* swallowed [the serpents] while they were quite alive, holding them only in their mouths, cutting them to pieces [with their teeth] that they might swallow them. And when they had swallowed them, thereupon they were offered gifts, as hath been told in its place, and water *tamales* were eaten. [This happened] every eight years.

Cooatololiztli.

Inic muchioaia, in coatl qujtolooaia, iquac yn atamalqualoia qujchioaia: moteneoaia maçateca, çan ioltiuja in qujntoloaia, çan incamatica in qujmoonaaia, qujnxaxamatztiuja, ynic qujntoloaia. Auh yn jquac oq'ntoloque, çatepan motlauhtiaia, yn iuhquj ipan omito, atamalqualoia chicuexiuhtica.

The Swallowing of Frogs.

And thus they swallowed frogs, likewise alive. When this was similarly done, these very same *maçateca* performed [the swallowing].

Coeistololiztli.

Auh injc cuecueia qujntoloaia çan no ioltivia, çan no iquac muchivaia, çan no ichoantin in maçateca qujchivaia.

Making Birds Fly.

[231] Thus was it done [when] birds were made to fly at the time of the feast of Etzalqualiztli: The youths tied birds to wooden rods; thus they danced as all [the birds, fastened by strings], circled [the wooden rods].

Totopatlanaltiliztli.

Jnjc muchivaia, totopatlanaltiloia iquac in etzalqualiztli, in telpupuchtin quauhtitech quim]lpiaia in totome ic mjtotiaia in iquac tlaiaoaloloia.

Processions.

Processions were thus undertaken. For whatever feast was established, when this was done, all the people went in procession, perchance at dawn, or at sundown. Then they all dispersed.

Tlaiavaloliztli.

Jn tlaiavaloliztli, ic muchivaia in tlein ilhujtl motlalitivia iquac muchivaia, muchi tlacatl tlaiavalovaia, aço iohoatzinco, anoço ie teutlac, ic tlaxitinjaia.

Singing in the Manner of Women.

And the singing in the manner of women was thus done, when, mayhap, they formed [the image of] whatever devil. Then everywhere all the women

Cihoapãcuiquiztli.

Auh in jcihoapan cuiquiztli ic muchivaia iquac in aço tlacatia Diablo, in tlein, iquac muchintin

and men danced [together, as] during the feast of Tlaloc.

The Moistening of Chalk.

Thus was done the moistening of chalk: when they quickly snatched the chalk, then he who moistened the chalk ran. Thus he appeared running fast, and a number followed him. They went stoning him, and any who did not hasten fell quickly under the stones.

The Lifting [of Children], that They Might Grow.

Thus was done the lifting of children that they might grow: Also upon a certain day they lifted up all the small children [by the head] that they might grow. Along the roads and on all the ground lay the *nopal* [cacti], or *maguey* plants; thus, it was said, these thus would swiftly grow.

mjtotiaia in cihoa novian yoan oquichtin iquac inilhuiuh tlaloc.

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Tiçapalolinli.

Jnjc mochivaia tiçapalolinztli: in iquac concuitiquiça in tiçatl njman ic motlaloa in tiçapaloa injc necia in cenca tlacça yoan cequintin quitocaia, quitepachotivia auh in aquin amo tlacçaia iciuhca tetica vetzia.

Teixcalanaliztli.

Jnjc mochivaia teixcalaanalizztli no ipan in tlein tonalli muchintin in pipiltotonti quimixcalaanaia vtlica yoã in isquich tlalticpac onoc in nopalli, anoço metl, ic mjtoaia inic hiciuhca mozcaltiz. [827]

X 796 782 788 war, they made, as it were, a supplication when anyone went where there was war, lest something might go amiss [with them]. They said:

"Not here shall I die; [it is] in war that I go to die."

And when battle was already joined, they first plucked grass, shook it out toward the sun, and said:

"He will destroy and slay [our foe]," or, "He will capture [him]."

In this wise was a prayer raised to the sun.

iuhquinma ic nenetoltiloia, in jquac aca iauh iavc intla itla ic motulinjtinemj quitoaia

amo ajcan in njmiquiz, iavc in njmiquitiuh

auh in iẽc ic muchivaz iauiotl achto quipia in çacatl quitzetzeloaia in jvicpa in tonatiuh quitoaia, vnpopolihuiz y in tlamiquiz, anoço tlamaz

iuhqujn ic monetoltiaia ivjc tonatiuh.

The Blowing of Trumpets.

X 796 [533] 782 Thus was done the blowing of trumpets: when it was late at night, when it was already approaching midnight, [then it was] when trumpets were sounded, that all [the priests] might offer blood in the house of the devil. Therefore were [the priests] awakened.

Tlatlapitzaliztli.

Injc muchivaia in tlatlapitzaliztli iquac in ie tlaquauhiovac, in ie onacitiuh iovalnepantla iquac tlapitzaloia ic neçehoaia in jchan Diablo, ic teixtiloia.

The Illumination with Fire.

Thus was done the illumination with fire: when we people had passed [the night until] midnight and also trumpets had been sounded, thus were men awakened. Thus those known as the beaters began the keeping of the watch. And if any did not awake, they poured water upon him, or else they shook [coals of] fire upon him, or else they cast him into the water at Tlilapan or at Coapan.

Tlatica tlavilíztli.

Injc muchivaia tlatica tlavilíztli, in iquac ie titlaca in iohoalnepantla oacic, no tlapitzalo, ic teixitilo, ic pevaia in tlapializtli motenchoaia tlavitequjni, auh in aquin amo veliça atl ipan qujnoquitia, anoço tletl ipã quitzetzelovaia, anoço atlan contlaçaia vmpa tlilapan, anoço coapan.

The Piercing of Ears.

X 796 782 785 The piercing of ears was also undertaken [because of] the devil. Hence were ears bored.

Nenacaxapotlaliztli.

In nenacaxapotlaliztli no ic tlaiciecalhujloia in Diablo injc nenacaxcciouiloia.

The Piercing of the [Lower] Lip.

In like manner the piercing of the [lower] lip: similarly, for the devil, was the boring of the [lower] lip endured.

Netexapotlaliztli.

I Çan no iuhquj in nenacaxapotlaliztli çan no ic tlaiciecalvilpia in Diablo in netexapotlaliztli.

the sweet-smelling herbs should be gathered together which [the goddess] Xilonen needed when her feast was observed. And he arranged for all [things] and the incense-ladles which the temple needed when [the impersonator of] Xilonen died.

nen in jquac ilhujuh quiçaia, yoan muchi ipan tlatovaia, in tlemaitl in jtech monequja o calli in jquac mjquja xilonen. 793

The Keeper of the Gods of Atempan.

The Keeper of the Gods of Atempan—behold what were his duties. This one required, and hence commanded, that there should be gathered together the feathers, the eagle-down and the pointed eagle plumes, with which [she who was ornamented in the likeness of] Toci was adorned, when she died.

And this one cried out [summoning] the Huaxtec youths to do penances here at Atempan.

Atempan teuhoatzin.

In atempan teuhoatzin, izca in jtequjuh catca, ichoatl ipan tlatovaia, ic tlanavatiaia, inic monechicovaia ihujtl, in quauhtlachcaiutl, yoan in quauhtevitztli inic mopotonjaia toci in iquac miquja

yoan ichoatl qujtzatziliaia in cuecuexteca in telpupuchtin, inic moçavazque vncã atempan. [203]

The Caretaker.

The Caretaker took charge of the songs of the devils, of indeed all the sacred songs, that none might do ill [with them]. Greatly was he concerned that they teach the sacred songs, and he cried [the summons] that the singers be gathered, or the chiefs, that they might be taught the songs.

Tlapiscatzin.

In tlapiscatzin qujmocujtlavjaia in jncujc Diablome in ie muchi teucujcatl inic aiac tlatlacoz, vel qujmocujtlavjaia, inic qujtemachtiaia in teucujcatl, yoan qujtzatziliaia inic monechicozque in cujcanjme anoço tetecutin inic qujmomachtizque in teucujcatl. [533] [203]

The Keeper of the Goddess of Zapotlan.

The duties of the Keeper of the Goddess of Zapotlan were similar to what were the duties of the Keeper of the God of Atempan; for he was concerned with, and commanded that there should be gathered together all the paper, the incense, the [liquid] rubber, and the sweet-smelling herbs which [she who was arrayed in the likeness of] Tzapotla tenan needed when she died.

Tzaputla teuhoatzin.

In tzaputla teuhoatzin, çã no iuhquj in jtequjuh catca, in juhquj itequjuh catca: Atempa teuhoatzin, iehica ça no muchi ipan tlatovaia, ic tlanavatiaia, inic monechicovaia amatl in copalli, in vlli, yoan in jiauhtli, in jtech monequja in tzaputla tenan in iquac mjquja

The Keeper of the God of Tecuzzman.

The Keeper of the God of Tecuzzman was concerned that there should be torches, or bundles of resinous wood used as torches. And the charge of this one was that he should collect the red ochre, the black stain, and the foam sandals, the sleeveless jacket, and the bells which [the impersonator] of Xiuhtecutli, the old god, needed when he died.

Tecuzzman teuhoa.

In tecuzzman teuhoa ichoatl ipan tlatovaia in ocutl in tlepilli ixx yoan ichoatl itequjuh catca, in qujnochicovaia in tlaviel, in chilli yoan in poçolcactli, in xicolli, in tzitzilli in jtech monequja xiuhtecutli, vevetecutl in iquac mjquja [373]

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no. well, then they drew blood from him [with maguey spines].

Fourteenth: Carefully were they taught the songs which they called the gods' songs. They were inscribed in the books. And well were all taught the reckoning of the days, the book of dreams, and the book of years.

Fifteenth: A strict vow of the priests was [that of] chastity, of a pure life. In no wise were they to look upon a woman.[1] A strict vow of theirs was [a life of] moderation. None then told lies. The priests were very devout. They were very god-fearing.

Now enough of this. Here is told the way of life of the priests. Much else, which is left [unsaid] must [yet] be related. [This] will be told in another place.

in aquiçi nino vellaoc, in anno vel tetlapaloc ajnaan quiçiquiçia.

Jnjc. 14. vel nemachtilloia in cujcatl in quilhuja tecuicuil, amoxxuxoca. Youa vel nemachtilloia in tonalpoalli in temjcaxtil, youa in xiuhxuxtl. [533]

Jnjc. 15. in tlamacazque vel innetol catca in nepâlizili, in chipaoaca nemiliztli, in acan quittazque cihuatl, vel innetol catca in tlaixiciocaliztli, njman-ajac ixtlacatia, vel tlatcumatinj, catca in tlamacazque, vel tenimacaçini catca, [589]

çan cuel inq'ch, y, nican onmixu, in jnuemilis catca tlamacazque, oc mjec in mocaxa in jmixtoaia monequj vccâ mixtoc.

1. Probably a life of celibacy is not to be understood. Cf. Charles E. Dibble, Chôlor Relief (Boletín Universidades de Utah y de Utah, 1951) p. 73, fn. 7, and elsewhere for examples of married priests.

[p. 66 is blank]

6: Sahagún M-5 (1529-1598) 1954 HU7 Aztec HU7

643 301 A lip pendant of gold, in the form of a bean-leafed water plant;

[532] A crescent-shaped lip pendant of gold;
A green stone nose rod;
A fine turquoise nose rod;
A necklace of round, green stones, joined and strung together;
A necklace of radiating golden pendants with a thin, green stone [disc] set in their midst;[9]
A finely wrought feather arm band with various [other] costly feathers and with gold;

[537] A golden band for the calf of the leg;
A quetzal feather banner held in the hand;
A quetzal bird as headdress;
Quetzal feather horns;
A quetzal feather fan [set] with gold;
A turquoise [mosaic] wrist band with a conical extension;
A necklace of gold [beads] and small sea shells;
A necklace of gold [beads] and small shells;

643 [276 416] Flowers and tobacco, [which were] exclusively the ruler's; a mirror in which the ruler looked at himself when he adorned himself. All these were the charge of the artisans[9] when the ruler danced.

[282 281] Sandals of ocelot skin; curved leather sandals with embroidery—embroidered sandals.

[534] [There were] two-toned drums and supports for two-toned drums, ground drums, golden turtle shells, and golden bells;

533 Singers, a dancer, a player of two-toned drums and one of ground drums, a drum beater, a singer who intoned the chant.

415 [There were] chests for the devices, in which were kept all which have been described: a large basket-case in which were kept the green stone lip plugs, the gold ear plugs, the golden necklaces, the wigs, the masks, the golden reed serpent.

351 There were flowering trees, which were to be seen in the palace courtyard; for it was the ruler who was to dance.

415 314 534 [There were] a basket for the mirror, a basket for the comb; and a rubber hammer with which the two-toned drum was sounded.

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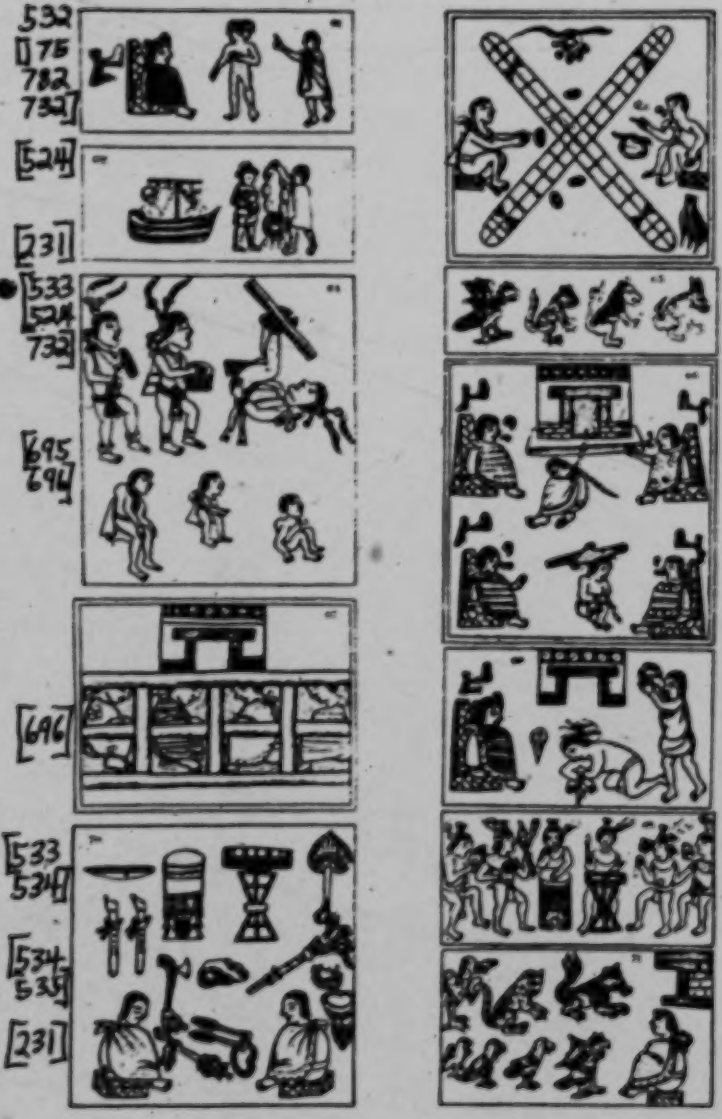
3. Cf. Siler, *Gesammelte Abhandlungen*, II, p. 540; also corresponding Spanish text.
9. Cf. Sahagún, *op. cit.*, II, pp. 1056, on etymology of ornaments.



—After Paso y Troncoso

(Course [concluded]). 61. Two-headed snake (Chapter 63).

62. Spaniards landing on the coast (Chapter 71). 63. Game of parrots (Chapter 30). 64. Rolling a log on the soles of one's feet (Chapter 30). 65. Animals kept by the ruler (Chapter 30). 66. Judgment and punishment of malefactors.—Tlaxcalan (Chapter 14). 67. Same.—Quauhquechi (Chapter 14). 68. Same.—Tzapotecatl (Chapter 14). 69. Mexicans (Chapter 14). 70. Array and equipment for the dance (Chapter 14). 71. The ruler's counsels (Chapter 14).

[p. 36(6)]

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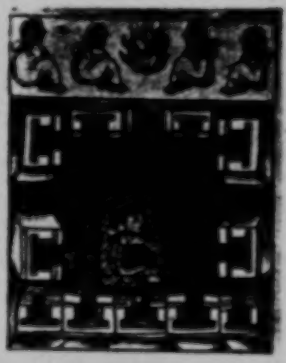

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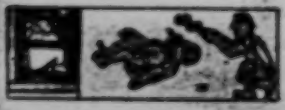

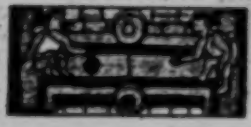

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—After Pap y Troncoso

•86. Punishment of an erring official (Chapter 17). 87. Punishment of a complicit musician (Chapter 17). 88-90. Keeping watch in the city against enemies (Chapter 17). 91. The game ducked (Chapter 17). 92. Gifts of the ruler to the poor (Chapter 17).

[p. 36(M)]

1/2 [This caption is in error. - Russell]

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SEVENTH PARAGRAPH, in which is told how the singers bedizened themselves when the ruler would dance; and of that in which they would dance.

Mixcoacalli: there were established all the kinds of singer-dancers of Tenochtitlan and Tlatilulco. There they awaited the word of the ruler, that he would dance, or try some song, or learn some new song. All this the singers prepared, all that was necessary—two-toned drums, rubber drum hammers, ground drums, rattles shaped like dried poppy heads, copper bells, flutes; players of two-toned drums and ground drums, initiators of chants, leaders of the dance; and all the properties used in the dance.

If the song were to be intoned after the manner of Uexotzinco, they were adorned like men of Uexotzinco, and spoke even as they did; they were imitated with the song and in their adornment and their equipment. Likewise if a song were to be intoned after the manner of Anauac, the speech of the men of Anauac was imitated, and their adornment as well as their equipment. Likewise, if a song were to be intoned after the manner of the Huaxteca, their speech was imitated, and their headdresses were taken, with which to imitate them in coloring their hair yellow; and the marks [had] arrow marks [painted] on the face, noses pierced like jug handles, teeth filed [to a point], and conical heads. And they [were clad] only in their capes. Likewise [they did] other songs.

EIGHTH PARAGRAPH, which telleth of the houses in which were the slaves.

Malcalli: the majordomos guarded[14a] the captives. They took great care of them as to food and drink. That which they needed, they gave all to the captives.

Totocalli: there majordomos kept all the various birds—eagles, red spoonbills, trupials, yellow parrots, parakeets, large parrots, pheasants. And there all the various artisans did their work: the gold and silversmiths, the copper-smiths, the feather workers,[14] painters, cutters of stones, workers in green stone mosaic, carvers of wood. Caretakers of wild animals,[15] majordomos, there guarded all the wild animals: ocelots, wolves, mountain lions, and mountain cats.

INIC CHICOME PARRAPHO, vncā mjtoa, inic 533
mocencauia quicanjme, in tlamacoaz tlatoanj: 292
ioan in tlein ipan mjtoaya.

Mixcoacalli, vncan tecpanoaia in jaquitlamantli,
malcehoalcujcanjme in tenochca, ioan tlatilulcatl,
vncan quitlatolchiaia in tlatoanj, in aço malçeoaz, aço
itla cujcatl quiçehcoz, aço itla iancuic cujcatl quimo-
machtia, mochi ic moçencauhticatca, in cujcanjme:
in jaquich monequj teponaztli, olmaitl, veuetl, [534]
xiacachtli, tetzilacatl, çoçoloctli, teponaçoanj, veue-
tçoanj, cujcaioanj teiacanque: ioan in ixquich tla-
mantli mitchoallaquiz,

iptla uexotzincaiotl meoaz cujcatl, in iuh mochi-
chiua vexotzinca, ioan in iuh tlaroa: motlaichecalhuja
in jca cujcatl: ioan ica inechichioal intlaquj. Çan no
iuhquj intla anaoacaiotl meoaz, motlaichecalhuja, in
jntlatol anaoaca: ioan jnnechichioal in iuhquj intlat-
quj. Çan no iuhquj, intla cuextecaiotl meoaz cujcatl,
motlaichecalhuja in jntlatol: ioan mocuj tzoncalli in
quintlaichecalhuja, intzon, inic quaconzique, ioan
xaiacatl intlamjoa iacaujcole, tlantziquistic, quapo-
tlachtic, içan jtilma. Çan no iuhquj in oc cequj
cujcatl. [302
304]

INIC CHICUEI PARRAPHO, ipan tlatoa, in 567
jnchan catca tlatlacoti 344

Malcalli: calpixque pinpiaia, in mamalti, cenca
quinmocujtlauiaia, in tlaqualtica, in atica: in tlein
quinequja, mochi quinmacaia in mamalti.

Totocalli, calpixque vncan quinpiaia, in jxquich 463
nepapan totol: quaquauhti, tlauhquechol, çaquan, 344
tzonecome, cochome, alome, coxoliti: ioan oncan tla- 231
chichioaia, in jxquich nepapan toltecatl, in teucujtla- 136
pizcquj, in tzoçapitzquj, in amanteca, tlacujloque,
tlatecque, chalchiuhtlacujloque, quauhtlacujloque
Tequanpixque, calpixque, vncan quinpiaia, in jx-
quich tequanj: oçelotl, cuetlachtli, mjztli, ocnochtli.

13b. *Pinpiaia*: probably *quinpiaia* is meant.

14. "Feather-workers were called *amantecas* after the district of Amantlan, in Tenochtitlan, where they lived" (Clark, *op. cit.*, I, p. 56, n. 2).

15. Also false, *Rimpe Kapitel*, p. 374.

15. The *Real Academia de la Historia* MS has *mjmjmjque*, and begins with this word a new paragraph. A marginal gloss by Sahagún heads the section, "Casa de las fieras."

[p.46 is blank]

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were to remain, to make judgments, and to hear all manner of testimony.

The name of one Teccalli was Tlacxitlan. There they tried princes and great lords. At once, swiftly, they passed judgment on their complaints or wrong doing.

And the second place where justice was done was named Teccalli. There were the Mexican judges. Surely they heard the complaints of the common folk. They defined and verified the complaint, they recorded it in paintings so that they might take it there to Tlacxitlan, where they informed the judges who were princes, so that there judgment might be pronounced.

And if something was difficult, they took it to the ruler so that he might judge it [with] those judges[5] whose names were Ciuacoatl, Tlacochcalcatl, Uitznauatlailotlac, Ticociauacatl, Pochtecatlailotlac, Ezuauacatl,[6] Mexicatl tencacoacatl, Acatliacapanecatl, Milnauatl, Atlauhcatl, Ticociauacatl, Ciuatecpanecatl, and Tequixquinauacatl. These same judges meditated and pondered upon, and examined, the testimony. They sought out the witnesses, those who bore testimony. Perchance [the charge] was true; or else that which the ruler had heard was false, so that, perhaps, by error[7] someone had been held in jail.

And if the ruler condemned someone to die, then his executioners slew him—the Achcacauhti,[8] the Quauhnochtli, and the Atempanecatl. Thus did these slay him: with a cord they strangled the evildoer, or they stoned him before the people, or they cut him to pieces.

THIRD PARAGRAPH, in which is described how all were to dance.

The ruler was greatly concerned with the dance, the rejoicing, in order to hearten and console all the peers, the lords, the noblemen, the brave warriors, and all the common folk and vassals.

First the ruler announced what song should be intoned. He commanded the singers to rehearse and practise the song and [to prepare] the two-toned

calli, in vncan ienque, in vncã tetlatzontequjliaque, 643
in vncan qujcaqujeque in jxqujch tlamãtli tlacatlolli, 693
565

in centetl teccalli, itoca tlacxitlan, in vncã tetlatzontequjliaia tlaçopipilti, tlatocapipilti, çan njman içiuhca qujtzontequja intenexteilhujl, anoço tetlatlacul. [344]

693

Auh injc vccan tecutlatoloia, itoca teccalli, vncan [344]
catca in tecutlatoque mexica: iujian iocuxca qujcaquja, in jnexteilhujl cujtlapilli, atlapalli, in oqujchipauhque, in oqujiectilique nexteilhujlli, tlapallacujlolpan qujtlalia, injc vmpa qujzquj tlacxitlan in jpã qujntlapoujlia in tecutlatoque in tlaçopipilti, injc vmpa motzontequj. 565 695 [212]

Auh intla itla oujlinica iujc qujzquj in tlatoanj injc 695
iehoanti qujtzontequj in jntoca catca tecutlatoque. 643
Çioacoatl tlacochcalcatl, vitznaoatlailotlac, tiocioacatl, pochteca tlailotlac, ezoaoacatl, mexicatl tencacoacatl, acatliacapanecatl, mjlnaoatl, atlauhcatl, tiocioaoacatl, çioatecpanecatl, tequixqujnaoacatl, iehoantin, y, in tecutlatoque qujnemjlilaia, qujchiquja, qujpetlaoaia in tlacatlatolli, qujntemoaia in machiceque, in tlanextilianj, in aço ie nelli, anoço tlatolchichicalli in caqujtile tlatoanj, in aço can tlapic aca quauhcalco otlalilo.

Auh intla aca qujtlatzontequjlia tlatoanj mjquja, 693
njman qujmjctia, in jtemjcticaoan achcacauhti, 696
quauhnochtli, atempanecatl: injc iehoantin qujmjctia; qujmecanja in tlatlacoanj, anoço trixpan qujtetepachoa, anoço qujtetequj.

INJC EI PARRAPHO: ipan mjtoa in quenja 535
netoilos. 643

In tlatoanj oc cenca qujmocujtlaujaia, in maçoaliztli, in papaqujliztli, injc qujmellaquaoa, injc qujnjollalia, in jxqujchtin tlatoque, ioan pipilti, ioan teteuti, ioan tiacahoan: ioan in jxqujch in cujtlapilli, atlapalli, in maçoalli:

achtopa qujtoa in tlatoanj, in tlein cujcatl mecat 643
qujnnaoatiaia in cujcanjme: injc qujichcoaque injc 533
qujchicaoaque in cujcatl, ioan teponaztli, olmaitl, 534

6. The corresponding Spanish text reads: "I he oyere, muy diligentemente, y grauemente, Remouiendo el saber para que los entendiesse juntamente con otros principales, otros valientes, que eran el acabamiento, y remedio."
7. After the word yochtecatlailotlac, the Real Academia de la Historia MS includes ezoaoacatl, erroneously repeated as ejuauacatl. The title Tlatoanimeuh is repeated in the Aztec text of the Florentine Codex.
8. Can dupin: que la probable lectura (cf. ibid.).
9. Achcacauhti: cf. Sahagún, op. cit., I, pp. 166, 201, 293; II, pp. 310, 321; also Anderson and Dibble, op. cit., II, p. 160, and III, p. 33.

643 drums, the rubber drum hammers, and the ground
533 drums, and all the properties used in the dance. And
534 [he appointed the kind of] dance, him who would give the pitch, those who would lead, him who would beat the two-toned drum, him who would play the ground drum. All was first arranged, so that nothing would be left out.

643 And when there was a dance, the ruler [decided]
535 the day. At this time, he adorned and arrayed him-
292 self, [in his] head band with sprays of quetzal
301 feathers and gold, with which he bound his hair; a yellow labret, or a green stone lip plug, which he inserted in his [lower] lip; golden ear plugs, which he inserted in [the lobes of] his ears; and he laid on a neck band, either a neck band of green stone or a collar with turquoise inserted; he placed on his wrist a bracelet with a large green stone upon it, or a large turquoise; or a golden arm band; and a quetzal feather fan. With [these] costly goods he went in procession and danced. With a priceless cape he covered and wrapped himself, and in a costly breech cloat he girt himself.

565 Then also they arrayed and accorded favors to all
535 the lords, and noblemen, the men [at arms] of brave warriors, and the high judges, and the [lesser] judges, and brave warriors, men [at arms], and masters of the youths, and singers. And the ruler gave them drink and food, all the things which have been mentioned.

687 And if the singers did something amiss--perchance a two-toned drum was out of tune, or a ground drum; or he who intoned, marred the song; or the leader marred the dance--then the ruler commanded that they place in jail whoever had done the wrong; they imprisoned him, and he died.

643 FOURTH PARAGRAPH, in which is told how
726 he who was the ruler kept vigil; how he kept guard at night and all day, because of war.

The ruler was especially concerned with the keeping of watch against enemies and the guarding of the city, all day and all night. Hence he gave stern commands that guard should be kept faithfully. For at times, suddenly, the City of Mexico was circled by foes; perchance somewhere for this they were gathered together, and were laying a snare. Therefore the ruler kept careful vigil. He did not become besotted. He himself sometimes set forth by night, circled the city, and beheld what was done: perhaps the priest

veuetl: ioan in ixquich maçeoallatquitl, ioan netotiliztli, aquin cujcaitoz, aquiquc in teiacanazque, aquin teponaçoz, aquin veuetzonaz, mochi achto mocencaoaia inic atle itlacauiz.

Auh in ie icoac maçeoa tlatoanj, in tlein ilhuitl ipan mocencaoa, mochichioa quetzallalpilonj coztic teucuitlaio, inic quilpia itzon, coztic teçacatl, anoço chalchiuhtentetl in conaquja itenco, coztic teucuitlanacochtli, in caquja inacazco: auh in cozcatl conteca, aço chalchiuhcozcatl, anoço cozcapetlatl, teuxiuitl itlaactoc, macuextli imac quitlalia vei chalchiuitl ipan ca anoço vej teuxiuitl, anoço coztic teucuitlamatemecatl, quetzalecacocoztli, tlaçotlanquj inic mjtotia inic maceoa, tlaçotilmatli in quimololoa, in quimoquentia, tlaçomaxtlatl in quimomaxtlatia,

njman ic no quicencaoa quintlauhtia: in ixquichtin tlatoque, ioan pipilti, in oquichti, tiiacaoan, ioan tecutlatoque, ioan achcacauhti, ioan tiiaçoan oquichtin, ioan tiachcaoan, ioan cujcanjme, ioan quinmaca in jiauh, in jtlaqual tlatoanj in jzquitlamantin omoteneuhque.

Auh intla itla quitlacoa cujcanjme: aço teponaztli quichalanja, anoço veuetl, anoço cujcaitoa, quipoloa cujcatl: anoço teiacana, in quipoloa netotiliztli: njman tlanaoatia in tlatoanj, quauhcalco contlalia in aquin tlatlacoa, quitzacutiuh mjquja.

INIC NAUJ PARRAPHO: vncā mjtoa inic ixtoçoaia in aquin tlatoanj, inic tlapiaia in ioaltica: ioan in cemjlhuitl in jpāpa iauiotl.

In tlatoanj oc cenca quimocuitlaujaia in iautlapializtli, ioan altepepializtli, cemjlhuitl ceioal, ic tlatlaquauhnaoatiaia, inic cenca tlapialoa ma quenmanjan atenemachpan iauiacalolo in altepetl mexico, aço cana ica necentlalilo, tlachichiujlilo, ipampa cenca ixtoçoaia in tlatoanj, amo tlaonaia, iioma in iohoaltica quenmanjan quiçaia quiiacaloa in altepetl quitta tlein mochioa, acaçomo tlapia in tlamacazquj in tiachcauh aço ic necuitlaujlo in mjxitl in tlapatl in octli ioan oc cenca quintlaquauhnaoatiaia in tlatoanj

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or the master of the youths were not keeping watch, having already become addlepated.[10] And the ruler most sternly commanded that all the seasoned warriors and lords keep watch all day and all night in warlike lands and be concerned to be a rampart of men dexterous at arms in enemy paths. And they were to apprehend and seize informers who had entered here in secret, who walked about the city. And they perceived when war was to be proclaimed. And when war already was declared, then they hastened to enter [their city] to warn their lords so that then they would ready themselves for guarding against the foe.

in jxquichtin izteneque in tlatoque icemjlhujtl 643
içeçeoal tlapiaque, in teuatenpan in tlachinoltempã, 726
in quimocuitlauiaque oçelotenamjtl, quauhtenamjtl,
in iauotli: ioan quimanaque quiteitzinquiaque in
tetlan nenque in ichtaca oalcalaquj in quioalnemilia
altepetl, ioan oallapia in jquin izutlatolos, auh in
oquicaque ca ie izutlatolo: njman calactiuetzi in
connonotza intlatocauh inic njman no moçencaoa
izutlapializtica.

And if informers[11] were seized, they were slain; they were beaten, because of what they made known. And if it were noted that some knew the Mexicans and were living with them in their homes, they also imprisoned the informers of the ruler's foes, with the householders who had been plotting with them, and their children, and plundered their goods, so that nothing[12] was to be seen in their homes.

Auh intla ano tetlanenque, mjctilo, tetzotzonalo 687
inca nenonotzalo. Auh intla macho, ca acame quj-
mati in mexica in inchan oalmocalhuia, in tetlanen-
que in jixohoan no quitzacuiuja, inca nenonotzaloia
in chaneque, ioã in jnpilhoan, ioan namoicloia in
intlatquj itl neneçia in inchan.

And likewise the ruler urged strongly that watch be kept within the city, all day and all night, lest someone betray the city, lest it might be surrounded by enemies. And therefore sometimes the ruler and the city would march forth. And the ruler commanded that rulers of the youths, the brave warriors, and all the youths, each day, at night, should sing and dance, so that all the cities which lay around Mexico should hear. For the ruler slept not, nor any of the Mexicans.

Auh çan no iuhquj cenca ipan tlatoaia in tlatoanj 643
injc cenca tlapialoz in jitic altepetl, icemjlhujtl, 726
çeioal, in ma oca quitlachichiujli altepetl, in ma 722
iauiaoalolo quenmanjan, auh injc icatiaz tlatoanj,
ioan altepetl quinnaoatiaia in tlatoanj in telpuchtla-
toque, in tiacahoan: ioan in ixquich telpuchtli, injc [533]
momoztlae ioaltica cujcoanozque, injc quioalcaquiz
inquich altepetl, in quiauloteoc mexico: ca amo
cochi in tlatoanj, ioan ixquich mexicatl.

And when it was deep night, then the priests of Tenochtitlan and of Tlatilulco, and [men from] all the hamlets [nearby], blew shell trumpets and beat two-toned drums. Then all the priests went forth. Everywhere they performed penances all about the mountain tops. And thus they kept watch lest they come upon something. [When] already it grew light, they went into [the city]. Thus they kept guard each night; thus did they do.

Auh in jquac tlaquauhtlapoiaoa: njman tlapitza, 722
ioan teponaçohoa, in tlamacazque tenochca, ioan
tlatilulca: ioan ixquich altepemaitl, icoac quiça in
jxquichtin tlamacazque, noujian in ontlamaçeoa
noujian tepeticpac, ioan ic ontlapia in aço itla quj-
namjqujtiuj ic tlatujnaoac ỹ oalcalaquja injc ontla-
pitzia çeçeioal iuh quichioaia.

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10. Simeon, *op. cit.*, identifies *miccil* as an intoxicating plant, and *chapol* as *Matricaria camomilla*, a medicinal plant. Olmos, *op. cit.*, p. 223, has, *los Mancebos o cura soldados, o dar mal consejo: Micoti, chapol, cuauxochpe, cuauxoti tzintzintzonti. . . .*; for *Escuela cuicacalli, o calle de cantores: Ytech pouia: "In tlatolcatzinco, in cuicacalcuicatzinco; in pohpoyo mjcoti, in pohpoyo chapoli ontiquiz. Inuchpa mjcoti: in oppoyo cuicatzinco quiyocuicatiquiz cuicacalli: in tichpoch in cuicatzinco, cuicacalli cquiquiz; inic nenez: cuicatzinco quallantiquiz in chalca in cuicatzinco: tiquiquiz inic cuicacalli: chalcatl. Tiyoc mach cuicatzinco, chalca mach cuicapopoli: cuicatl cuj tujcuicatl, cuicatzinco quiyolcuicatia in cuicalli: in cuicatzinco tiyoc, cuicatl in cuicacalli."* The corresponding Spanish text reads: *"Esta boca quiere decir. Andar cantando y bailando publicamente en el pueblo como hombres que a del diablo que se burlan de consejo que ningunos bien consejo recelan en compañia."*

11. *Tetlanenque*: confusion, according to Simeon, *op. cit. Tetlanenoni*, however, in Molina, *op. cit.*, is translated as *chismoso ser malsin* (gossip, talebearer; human, possibly, informer).

12. *Ahi*: probably *aole* is meant.

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726 balls. Thereupon they shot iron bolts; but only one was pierced, in the forehead, wherefore he then died. Castañeda was the one who shot the arrow. And the chieftains moved in against him and they drove [the Spaniards] into the water, stoning them. And Castañeda there would have perished, but he clung to the boat and thus they carried him to Xoconitlan.

[349] And one boat lay at Tetzauzeputzco, where the walls curve.[7] And another boat lay there at Totecco,[8] where the road goes direct to Tepetzinco.[9] [491] It only lay on guard in the water, and at nightfall they took it [away].

And some days thereafter the Spaniards once again resolved [to war upon] us.[10] Then they came, [443 317] and chose the Quauecatitlan[11] road which led direct to the salt market. But there on the Quauecatitlan road, they could not spread out. So all those of Tlaxcalla, Acolhuacan, and Chalco thereupon filled in the canals.[12] And on the road where they could not spread out, they cast adobes and roof beams; door lintels, pillars, and round logs were set in; they threw bundles of reeds into the water. And when it was filled in, then the Spaniards, disposed [in battle order], very slowly proceeded: a cotton banner led them; they went blowing trumpets and beating drums. And behind them went in position all the Tlaxcallans, and indeed all those of [other allied] ● [533] cities. Those of Tlaxcalla became very brave; they shook their heads, beat their chests, and sang. The Mexicans also sang. There was chanting on both sides. They intoned whatsoever they remembered. Thus they were able to animate themselves.

And as they reached Tlallnuacan,[13] all the chieftains were crouched; they stretched themselves out very flat, and were well hidden. They hid their

ça ce inmjnoc ixquac, njmac ic momjqujli: ichcauh in valemj in castañeda. Auh in tlacaoli itech iesqujxque, atlan qujnoemjxique, qujxictepachoque: auh vncā mjqujzquja in castañeda: auh ça acalitech pilcatia injc quivicaque xoconitlan.

Auh cenetl acalli onoca tetenantzputzco, vncā in colivi tetenamjtl: auh in oc centetl acalli vmpa onoca in totecco: in jpan vtli tlanelaca Tepetzinco, ça tlatlapixtoca in atlan. Auh in ie ioa quivica.

Auh iquezqujlhujoc ie no ceppa techcentlatallhuj in Españoles: nec vitze, ie quioalmotilique in quevecatitlan vtli, in callamelauhticac izzanazacoian. Auh in vncan in quauecatitlan in vtli ca moiauhque. Auh in jaqujch tlaxcaltecatl, in aculhoacatl, in chalcatl: njman ie ic catzupa in acalutli: yoan in oca moiauhque vtli: contlaça in xamjtl, yoan in calquavitl, in tecoc in tlaixquatl in tlaquetzalli, in quhmjmjlli, in acatl quicujtlalpia in conecpera atlan. Auh in jquac in omotzop nec valmotema in Españoles, cencā ivian in iativitze, quinaicana in quachpanjtl, tlapiztivitze, tlatzotzontivitze. Auh imjcampa onotivitze in ie izquich tlaxcaltecatl, yoan in ie izquich altepeoa, cenca muchicava moquaquacuecuechos, metztzotzona in tlaxcalteca, cujca, no cujca in mexica necoccampa cujco, queoa in çaço tlein quihnamjquj, ic mellaquaoa muchioa.

Auh in oacico tlalhoacan in tlacaoā vel nepachalo, vel mopachoa vel netlatilo, quitetzontlalaia, quichixtoque in quenman tecvitilor, in quenman quj-

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7. Corresponding Spanish text: *"cerca de aquella yglesia que se llama cabra loura."* Cano (*op. cit.*) places it in la Garita de Peralillo, fuerte of Tolpatlahuhcan.

8. *"Cerca de la Cruz-puhte Atenantitla."* — Cano, *op. cit.*

9. El Peñón de los Baños — east of the center of Tenochtitlan, in the lake. However, Rojejo and Barlow, *op. cit.*, p. 41 and map, locate it as a hill in the southwestern part of Tlatelolco.

10. Corresponding Spanish text: *"determinaron entrar á los españoles de darnos guerra por ella."*

11. Quauecatitlan acuepatli — *"calle que iba derecha de Nuestro al Mercado de la Sal. . . . prolongaba hasta encontrar el Albarradón y puente[s] que corresponden con la Calzada de Iztapalapa, Mercado, Almacenes, Carnical y Horno."* — Cano, *op. cit.* Rojejo and Barlow, *op. cit.*, show it in their map as in the northeast part of the city.

12. In Bustamante, *loc. cit.*, the version is somewhat different from what appears in either the Spanish or Nahuatl text of the Florentine Codex: *"por causa de los españoles que los indios habian muerto en su presencia, tornaron á proponer guerra de nuevo, haciendo juramento solemne que la guerra no habia de cesar hasta que arrojasen la muerte de sus hermanos los españoles, y no quedase hombre dellos que no muriese en sus manos: de ahí adelante continuaron á seguir todas las acequias y cerraban de cuenta por donde pudiesen entrar los unos donde los hergantines no pudiesen entrar, y así continuaron á derribar casas, y allanar todas las acequias."*

13. Corresponding Spanish text: *"un barrio que se llama Tlilmanan que es agora cerca mijo"* (San Martin).

dashed, and went hurling himself along. He had no shame; no one now abashed or embarrassed him.

And yet they reviled him. No one gave him the name of a man of consequence; nowhere had he the name of a man. Everywhere he was simply detested and hated. Nowhere could he approach people; everywhere he made confusion. If somewhere there was a reunion, he dispersed them — he scattered and disbanded them. They let him alone; he was avoided. There was silence [when he came]; a bristling antagonism and withdrawing of friends.

Hence was it said: "Verily, thus was his day sign. What is to be done?" And seldom was there courage or hope in his behalf. It was said that he would go to fall down somewhere; to meet destruction, to die, to collapse somewhere. Perhaps he would fall from some cliff; or down into a chasm, or into the water; he would cast himself into the river and drown. Or somewhere he would fall into the hands of evil men and die at their hands.[6] They would rob, plunder, and despoil him, leaving him quite bare.

And more: not only could all this happen, but he embraced vice and evil. Sometimes he committed adultery; he stole; he scaled walls to tempt and seduce [women]. His drunkenness caused him to do it. Wine showed and was apparent on his face. And when it dawned, his eyes were inflamed, his eyelids drooped, ached, and watered: a decrepit drunkard's face. Nowhere was he regarded as a man. Continually his lips moved from side to side.

And if one was not a great drinker, when it dawned it made him very sick, sickened and affected by the wine. Also, his eyelids burned and his eyes ached; it made him sick in the head and made it sore. He wished not to arise from bed; rather, he lay wrapped in blankets, and slept all day. Neither could he eat; he was nauseated and wished to vomit. With difficulty could he dispel and overcome it.

iauhtiuh, auc tle ipinavia, aocac quimamati, aocac quipinaoa.

Auh tel aocac no tle ipan quixta, aocac quitlacatuca, aoccan itlacatocaia, çan noviian tlaelitto, tlaqualanja, aoccan vel tetlan motlalia: noviian tlapaçoloa: Intlacana ceniclovac: tececenmana, tenixitinja, temomoiaoa: ipan nacavi, tlalcavilo, ipan cactiuetzi, yenjppaçalli, icnjmmoiactli.

Ic ytolo: ca nel yuhquj ytonal, quennel chicaloa: auh ça ica neellaquacalo, yca netlapalolo, ytolo: ça can vetzitiuh, ça can popoliviz, ça can mjquja, ça can quauhtenvetziz: aço cana motepeviz, motlaxapuchhujz, matlanviz, matoiaviz, atlan mjquja, anoço cana inmac vetziz in tlaveliloque, inmac mjquja, quitlacujcujlinque, quitlacencujlinque, quitlanamoialinque, quipetztoccaoaque:

ynan amo çan quexquich in jpan iauh, in quimonamjctia yavilqujaca, yn jtoloca: in quenman tetlan aquj, ichtequj, tepan tepantemo, tecamanalhuja, tetzitzquja: ytlaoancaio maitia, vctli quimoxaiacatia, yvcxaiac ictinemj: in oallathuj yxpupuçaoa, intenmjmjlivi, iaquatoleeoa, ichchichiltinemj, yxovcpul, aoccan motlacaitta: achcan cochcamachaloa.

Auh in amo cenca tlaoanjoj in oallathuj cenca qujcocoa, muccócda, mucvia: no iaquatoleeoa, ixeeoa, itzontecon qujcocoa, qujcxonteconeoa, aiel meuhtoc: çan quimjliuhtoc, cemjlhujocchi, amo yellaquaz: çan motemaoa, motlachtia: aiaxcan in qujcaoa in quimopopolohtia.

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6. Misspelt in the Real Palacio MS.

[p. 14 is blank]

For, so was it said, he had fallen into great sin.[5] There rags and tatters lay strung out; there misery and orphanhood were the reward. And there was the great flood, the great crag, the pit, where there was a falling into the flood, or from the crag, or into the pit.[6] And there lay the mare, where one was snared.

So was it said of him to whom it so befell that his fate and merits had been good; only of his own will and by his own act he had harmed, destroyed, and ruined it, etc.

And if a woman were born upon the day One Flower, it was said that she would be an able embroiderer. But nevertheless, in order to gain her deserts, and to achieve skill in embroidering, she should do great penances, and fast, and draw blood when the day sign One Flower set in. But if she did not do penances, if she took not good heed, if her upbringing and training were not good, she herself harmed her day sign.

Likewise it befell her (as was told here) that her labors were in vain; she merited complete poverty and misery. Thus her deserts only came to an end, to naught; they became corruption. She became a harlot, a courtesan. She sold herself; she became a paramour. For it was said that just so was her day sign, One Flower; for it fell two ways. They said it was good and evil.

Also it was said that when One Flower set in, then began, continued, and was always held, a dance, a procession. But only Moctezuma in his own heart knew — [for] no one [else] determined — for how many days he established his dance. Perchance for forty days there would be dancing.

And that it might be known that a dance had been arranged, two poles with flowers were set up; they remained at the palace of the ruler. Thus was made known the day of the flowers: there would be enjoyment of and rejoicing over the day of flowers.

At that time the ruler determined and requested the kinds of song to be intoned — perhaps after the manner of those of Cuextlan,[7] the drunkards of Cuextlan;[8] or of Huexotzinco or Atzalan; or the merchants; or those of Nonoalco, or Cuextlan; or of

ca iuh mjtoa, tlaalavi, tlapeuccavi, ātlacacemellecan vncan vilantoc in tzotzomatli, in tatapatli, vncā mōcoualo in jcnoiotl, in jcnotlacaiotl: auh vncan icac, in vei atoiatl, in vei tepexitl, in tlaxapuchtli, vncā neixtoiavilo, neixpexivilo, oetlaxapuchvilo: ioan vncan manj in tzonoaztli, vncan netzonoaxvilo:

ic mjtoa, in aquin iuhquj ipan muchioaia, y, qualli ocatca: in jtonal, in jmācoual, ça inēvūan, ça oommonevianvi, in oconmjctacalhuj, in oconmopōpolhuj, yn oconmotlaçolmjctili. Etc.

Auh intla aca cioatl, ipan tlacatia ce xuchitl: mjtoaia, vuellamachchiuhquj iez: auh iece inje vel quicnopilhuja imācoual, inje vel quiptzac tlāmachtli, cēca tlamaceoaia, moçaoua, mjçoia in jquac moquetzaia ce xuchitl tonalli: auh intlacamo tlamaceoa, intlacamo vel monorza, intlacamo vellaoapaoalli, vellaxcaltilli mochioa, çan no quiçhueliaia yn jtonal:

no iuhquj ipan muchioaia (in iuh omjto njcan) atle onquiçaia, çan moch icnoiotl, netoliniliztli in quimomacevia: auh inje ça ontlatzontia, ontlatzoquixtia, ça aujkqujacaiotl, in jnemac mochioa, axvienjti, maxuiltia, monanamaca, motzitzinnamaca: ic mjtoa, ca nel iuhquj itonal in ce xuchitl, ca vme vitz quitoa, qualli, inā ļqualli.

No yuan mjtoa, in jquac moquetzaia ce xuchitl: vncan oncempeoa, vncan vmmocemana, in muchipa macpoalo, netotilo, çan ie quimati in Motecuçuma yiollotlāma xioc quiiocoia, in quenquilhuiti, quitlalia ymaceoaliz in aço vmpoalilhuitl manjz mācoualiztli:

auh inje necia, ynje temaceoaliztlalhuiloia, vme xuchiquavitl oalmoquetzaia, oalmomanaia tecpan, tlatocan: yc monextia in xuchilhuitl, xuchipaoa, no-xuchitlamachtilo:

vncā tlatlāxlamj, tlanenequj in tlatoanj, in cate cujcatl conevas, in ueuetzcatiotl, tlamamacuex-tecaiotl, venotzincaiotl, amoxcaiotl, ostomecaiotl, no-nooalcaiotl, cuecatecaiotl, temjcaiotl, tepetlacaiotl, chichimecaiotl, metztitlancalcaiotl, otoncujcatl, quata-

5. *Florentine Codex*, Book VI, fol. 191r: *Auiltiez, deformemey de diablejoz.* See also fol. 210r.

6. Cf. also *loc. cit.* The passage is metaphorical.

7. Probably Huaxteca. See, however, Seler (Gesammelte Abh.), II, 20, 79-82 (cf. Vol. I, p. 9, for reference system, to be used hereafter except in special cases).

8. Cf. *ibid.*, IV, 7, 5.

527 the Tuzinec?[9] or those of Tepetlan; or the Chichimeca; or those of Mexuitlan; or the Otomí warriors
533 or of the Quaquata; or the rabbit songs; or songs with two-toned drums, etc.; or women's songs; or those of the girls with the lock of hair at the side of the head. Or perchance only songs of debauchery, or of bragging; or of the sick, or of the cripples; or of the shorn ones; or of vice, etc.

cujcatl, tochcujcatl, teponaztcujcatl. Etc. çioacujcatl, xiuhnocolcujcatl, auh in anoço çan aujlcujcatl, ixcuecuechcujcatl, cococujcatl, quappitzcujcatl, quateçoquicujcatl, aujlcujcatl. Etc.

So it was said that verily the [day sign of the]
535 flower was in place.

yc mjtoaia ca nel onjcac in xuchitl.

And then the majordomos gathered together all
282 the ruler's dancing array which he requested, and
527 which he might exhibit; whatever he might desire
643 to dance in, in which he would show himself to the people.

Joan vncā quiconqujxtiaia, in cacalpixque in jxquich imāceollatequ tlatoanj, qujdanenectia, qujtlātlatitia, in caxle oneleujz, ipan onmjtotiz, ipan onnetlatitia:

And then he gave devices to the chieftains, the
527 insignia-bearers, the Otomí, the shorn ones, the com-
643 manding generals, the generals, those who struck,
431 encircled, overtook, hemmed in, and spied on the people.

joan vncan quinthuiztmacaia, in tiacacan, in tetlaujccaoa, in otomj, in quaquachicti, in tlatlacatecca, in tlatlacochcalca, in teuitequjnj, in temalacachoanj, in teuiltequjnj, in tetzacujianj, in tetlallanuianj:

And at that time, in truth, favors were accorded
643 and distributed. He singled out, by means of gifts,
527 all the singers, the singers from the common folk,
533 the song-writers, the composers, the beaters of drums
— the ground drums, the two-toned drums; two-
535 toned drum players, those who started the singing,
those who led, those who gave the pitch, and those
431 who whistled with their fingers; and the leaders and conductors of the dance, the dancers, those who urged the dancers on, those who distributed them, those with trembling voices, those who made noises like a weasel;[10] the circle dancers, and all who belonged and worked with those mentioned.

yoan vel oncan mocnaviaia, mopixqujaia, tlatemachiaia, netlauhtiltica, in jxquich cujcani, mācecalcujcanj, in cujcatlalianj, in cujcapiquinj: auh in tlatzotzonqui, in vevetzcquj, teponaço, teponaçoanj cujcaito, cujcaanquj, cujcatlazquj, yoan in mapipitzoanj: auh in teiacanquj, in teiacananj, mjtotianj, motlaquitotianj, tlamcuihquj, tozcacuecuechoanj, tocujlechoanj, tlaccocloanj: moch ichoan intech povia, intech açia, in mjtoa:

Before them came their food, the prepared foods:
262 — tamales with beans forming a sea-shell on top;
527 fruit tamales; tamales of a dough of maize treated with lime; hard tamales with maize grains thrown in; tamal-stones; large tortillas; coarse, white tortillas; rolled tortillas; doubled tortillas, tortilla pies; tortillas shredded, or wrapped about turkey; tamales formed in rolls; tamales of maize; ground-up tamales; crumbled tortillas; folded tortillas; meat with grains of maize.

ixpampa viuz, itlaqualtzin, in tlaqualtectli, in quatecujcuilli, xocotamalli, tenextamalli, tetamalli, tlatzincuitl, tamalteti, vei tlaqualli, quauhtlaqualli, tlaxcalmimjlli, tlacuelpacholli, tlaçiocuepalli, tlaxcalcotectli, totolquimjlli, tamalmimjlli, tamalatl, tamalcuecuechtli, papaiaxtlaxcalli, papaiantlaxcalpacholli, nacatlaxio.

And when they had tired and were wearied of
527 dancing, then they took and burned the two flowered poles. And then they fashioned and adorned still

Auh in iquac otlatziuh, in oconitlatzilhuj mācecalistli, njman quicalaquiaia, quitlatiaia, in vme xuchiquavitl: auh iquac oc cenca mātli, ic quixiptlaiotiaia,

9. Cf. ibid., X, 29, 94-95; gente Arábiga was a term generally employed by them.

10. In describing the sound made by the weasel Sahagún, Book V, chap. vi, reads and may drawn pipiloni, ocuipoin mapipiloni. Ocmoilhuia mamāceloa . . . See also, Olmos, op. cit., p. 227 (facsimile).

And the wine server, if he saw that those whom he gave wine did not become intoxicated and in a stupor, but only sat staring and grimacing, once again turned to the left, made a beginning from the left — that is, beginning where he had left off, with those of last place, the lesser in rank. So at that place he made a beginning in order to make them drunk. Thus he went reversing and rearranging the process of making them drunk.

So there was singing: there were songs of sadness and tears; or only broken singing, each one as he liked, each outdoing the others. There was the giving of pleasure, of much contentment. There was the encouragement of one another, and tearful greetings. And some only hummed, singing secretly, or did nothing. And some did nothing else but sit content and rejoicing, laughing and making witty remarks, making others burst into laughter as if their sides were sore. They sat exhausted with mirth[11] if they heard something which moved them to or diverted them with laughter. It was as if dogs were barking.[12]

Just so was it done at banquets and feasting, and assemblages and gatherings of people, and their recreation and the giving of dances, etc., when someone had a feast for the child to place it in the cradle, and the place where he was put in the cradle was watched.

auh in tetlaoanti intla quimjtta quintlacaoatia, yn amo ivinti, in amo jamanja, in çan itztoque, ixpepeiontoque, ic no cuel iẽ copuchilochtia, tlaopuchcopa quipeoaltia. q. n. in vncã oquicauh, in tlatzaccan, in tlacuitlapilco, ic nẽ vncan quipeoaltia, ynjc tetlamamaca, ynjc tetlaoantia, ic quicueptiuh, quipapatlatiuh in itetlaoãnilitz:

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ic necuicatilo, netlaoculcujcatilo, nechoquizcuicatilc, anoço çan cuicaçacamolo, no çac tle quoca, necujcapanauilo, nececmeltilo, nececmeltilo, ncellaquacalo, nechoquiztlapalolo, auh in aca çan tẽtencuicatica, yhichtacacujcatica, aiac ica quichiuhtica: auh orquin çan quixcavia in pactoque, im papactoque, vevetzcatoque, camanalotoque, vetzquiztequitoque, iubqujn itztlli quaquauhti, ommimjctoque in vetitzca, yn onoitla quicaoque, in tevetzquiti, tevetzquiceuh, iubqujn tlananalco.

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Oyvin in muchioaia coaiotl in tecoanocxalitztli, in tecẽtlalilitztli, tenechicoiiztli, tecevilitztli, teitotilitztli. et.[a] Yn iquac aca quitlaqualiaia in piltzintli, ynjc tlacoçolaquja, tlacoçolaquiloian nepiclo.

11. Footnote in the *Real Palacio* MS.
12. Thirteenth century in *ibid.*

[p. 120 is blank]